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RARE BOOKS

since 1812



The Blue Bottle or Black Fly
p. 38.



Catalogue Two

BERKELOUW
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Catalogue Two



Cover illustration:

Item Number: 39

Micrographia Restaurata by Dr. R. Hooke

Plate XXII "*The Blew Bottle or Flesh Fly*"

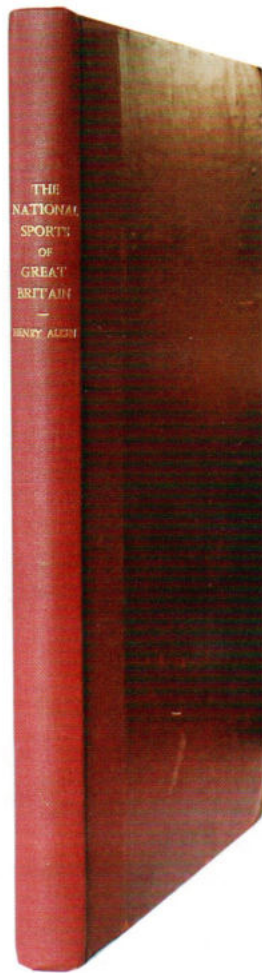
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SPLENDIDLY ILLUSTRATED BRITISH SPORTING PASTIMES OF YESTERYEAR

1

ALKEN, HENRY

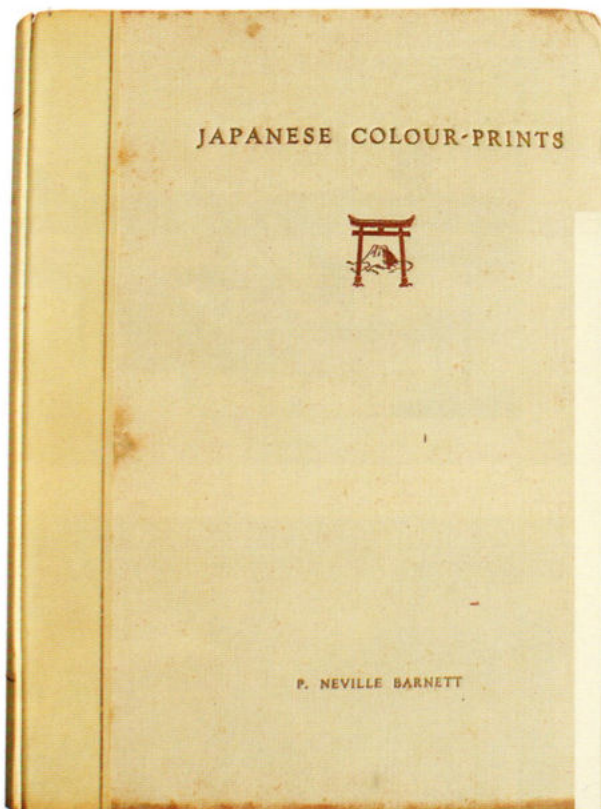
The National Sports of Great Britain. ... With Descriptions in English and French. A New Edition.

London: Methuen and Co., 1903. Folio (47.5 x 31 cm). Half maroon buckram with maroon cloth boards (backstrip and endpapers renewed, corners slightly bumped, cloth boards slightly rubbed/soiled). Top edge gilt and other edges uncut. With additional chromolithographic title-page; and 50 full-page colour plates, each fully captioned and accompanied by descriptive letterpress text. Occasional foxing, a closed tear to the top of the text page adjacent to Plate 41, and a few other repaired closed tears, otherwise a fine and complete copy.

Henry Alken (1785-1851) was "the dominant sporting artist of the early nineteenth century" (*Oxford DNB* 2008). He received early instruction from J. T. Barber, a painter of miniatures, and exhibited miniatures twice at the Royal Academy, before publishing his first sporting prints in 1813. *The National Sports of Great Britain*, first issued in 1820, is his most notable work. It's a fascinating review of sporting pastimes "in vogue" in early nineteenth-century Britain, "the land of Sportsmen" (Preface), and in former times. It includes entries – some sports being more objectionable than others – on hawking (falconry) and owling, horseracing, hunting (stag-, fox-, etc.), shooting (grouse-, partridge, snipe-, etc.), various horse and dog breeds, fishing (pike- and salmon-), including 'Fishing in a Punt', as well as prize-fighting, cock-fighting, bull-, bear- and badger-baiting, and otter-spearing.

Clayton, T. and McConnell, A. 2008, 'Alken family (per. 1745–1894)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 13 Feb 2015.

\$2500



2

BARNETT, P. NEVILLE

Japanese Colour-Prints

Sydney: Privately printed by The Beacon Press, 1936. Folio, bound in original quarter vellum with cream linen boards (a little spotted from the despatch box). Gilt. Spine gilt. (116pp.). With illustrated title-page; 94 tipped-in colour plates, many of which are full-page; and bamboo-motif endpapers (especially imported by Barnett from Japan). Standard De Luxe Edition limited to 185 numbered copies, this being No. 38, fully signed "P. Neville Barnett". The usual minor foxing to text pages with marginally more on preliminary and end leaves, but overall a good crisp copy. Preserved in its original despatch box.

The first in a series of signed limited edition books on the art of Japanese woodblock printing, written, designed, and published by Percy Neville Barnett (1881-1953), notable Australian collector and internationally renowned authority on bookplates. Profusely illustrated with exquisite hand-picked colour plates, comprising "reproductions, reprints, and modern originals, but all actual Japanese colour-prints wholly hand produced" (p. 29), Barnett designed the work as a general introduction to the Japanese art, which he describes as "the very quintessence of loveliness" (p. 15). Included also is a chapter on 'Seals, Signatures, Bookplates'. A charming example of Barnettiana, now highly collectible. As noted by Richards (1988), "between 1930 and 1953 [Barnett] produced a number of the most beautiful books ever seen in Australia." (p. 46)

Richards, M. 1988, *People, Print, & Paper: A catalogue of a travelling exhibition celebrating the books of Australia, 1788-1988*, National Library of Australia, Canberra.

\$2750



LIMITED EDITION

3

BARNETT, P. NEVILLE

Colour-Prints of Hiroshige

Sydney: Privately printed by The Beacon Press, 1937. Folio, bound in original quarter vellum with cream linen boards. Spine gilt. (88pp.). With tipped-in engraved colour title-page; 62 colour plates, delicately tipped-in; and Japanese decorated endpapers featuring Hiroshige's signature. Edition limited to 110 numbered copies, this being no. 37, fully signed "P. Neville Barnett". Uncut. Some slight foxing and the usual offsetting, otherwise a fine and complete copy. Rare.

The second in a series on Japanese woodblock art by Percy Neville Barnett (1881-1953), long-time employee of the Bank of New South Wales, notable Australian collector, internationally renowned authority on bookplates, and author and publisher of over twenty exquisite limited edition publications treating his two great passions – bookplates and Japanese woodblock art. Barnett here celebrates the work of Hiroshige (1797-1858), considered the master of the ukiyo-e tradition of woodblock printing of the Edo period (1603-1868), well-known for his landscapes. The work is dedicated to Alfred C. Davidson, who was the general manager of the Bank of New South Wales from 1929 to 1945, at a time when Barnett was the bank's librarian. It opens with a dedicatory poem, 'A Dream of Loveliness', by Barnett himself, to the artist.

\$3000



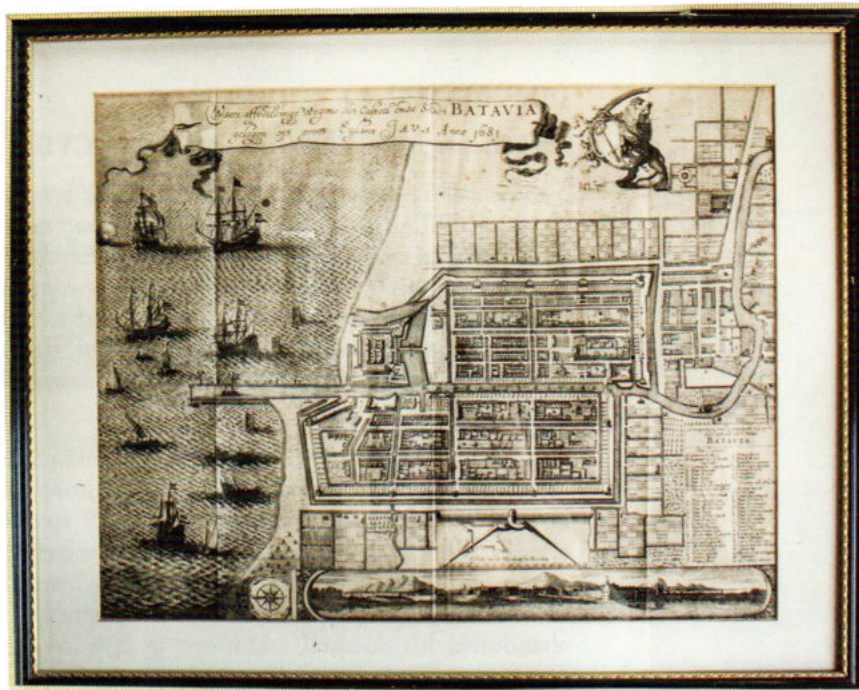
4

BARNETT, P. NEVILLE**Figure-Prints of Japan**

Sydney: Privately printed by The Beacon Press, (1948). Folio, bound in original quarter vellum with Japanese silk wove boards. Gilt title to upper cover and spine. Raised spine bands. (56pp.). With 42 beautifully coloured, tipped-in woodblock plates, many of which are full-page; and illustrated endpapers. One of 40 Standard De Luxe copies, this being no. 19, fully signed "P. Neville Barnett". Printed on Whatman's heavy weight paper. Some slight foxing and offsetting, otherwise fine and complete. Extremely rare.

Figure-Prints of Japan was originally intended as the last volume in a trilogy of limited edition books by Percy Neville Barnett treating the art of Japanese woodblock printing. New Zealand-born Barnett (1881-1953) was a long-time employee of the Bank of New South Wales, as well as a notable book collector, bookplate authority, and author/publisher of fine editions, on bookplates and Japanese woodblock prints, his two great passions. Preceded by *Japanese Colour-Prints* (1936) and *Colour-Prints of Hiroshige* (1937), the publication of the present volume, completing the trilogy, was interrupted by World War II, and was thus redesigned to "assume the aspect of a separate volume rather than try to take its previously assigned place as a unit of a trilogy, in which it might now rarely be incorporated." (p. 19) As with its predecessors, *Figure-Prints* was designed to entice "lovers of the beautiful" as yet unacquainted with the Japanese art, and is written with Barnett's characteristic infectious enthusiasm. Generously illustrated with genuine Japanese colour prints, each personally selected by Barnett and delicately tipped-in by hand, *Figure-Prints* truly is an example of the "Book Beautiful" (p. 19), as was his intention. The artists include Toyokuni, Harunobu, Moromasa, Eishi, Utamaro, Shunsho, Kiyonaga, Sharaku, Haruji, Shinzan, Choki, and Choshin.

\$3650



TOWN PLAN OF DUTCH BATAVIA, 1681

5

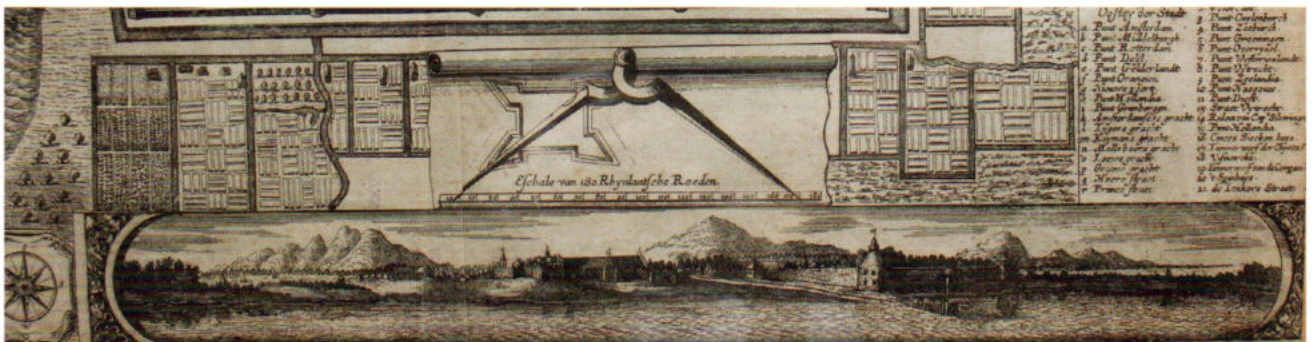
[BLAEU]

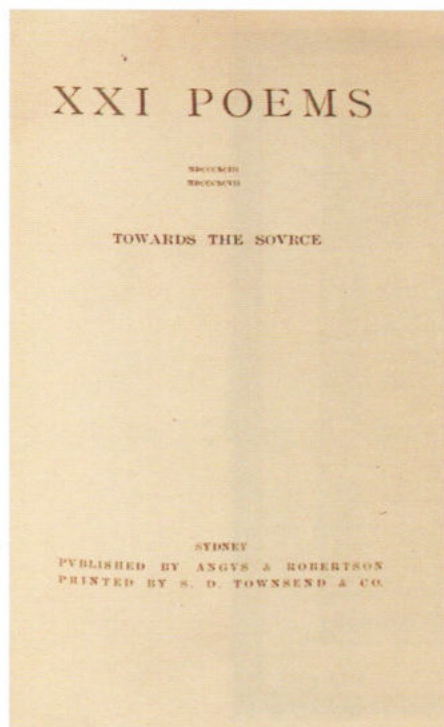
Original copper-engraved town plan of the city of Batavia, on the island of Java, captioned within a decorative cartouche in old Dutch: "Waere affbeeldinge Wegens het Casteel ende Stadt Batavia gelegen opt groot Eylant Java Anno 1681".

A magnificent town view of Batavia (present-day Jakarta, on Java, Indonesia) depicting a neatly delineated town, including Batavia Castle, with a printed key to the principal buildings; the characteristically Dutch network of canals with the Groote River at the centre; sailing vessels at anchor along the coast; a panorama of the town along the lower edge; and the Dutch lion wielding a sword and shield at the top right. The engraving, measuring 40 x 50 cm, is mounted and framed behind glass. Fine.

Established in 1619 by Jan Pieterszoon Coen, Dutch Batavia (formerly the city of Jayakarta) was the headquarters of the mighty Dutch East India Company (Verenigde Oost-Indische Compagnie or VOC) and the capital of the Dutch East Indies. It was a key trading port in the lucrative trade with Asia during the 17th and 18th centuries. A fine piece of cartographic history from the Age of European Discovery.

\$4000





LIMITED EDITION INSCRIBED TO BERTRAM STEVENS

6

(BRENNAN, C. J.)

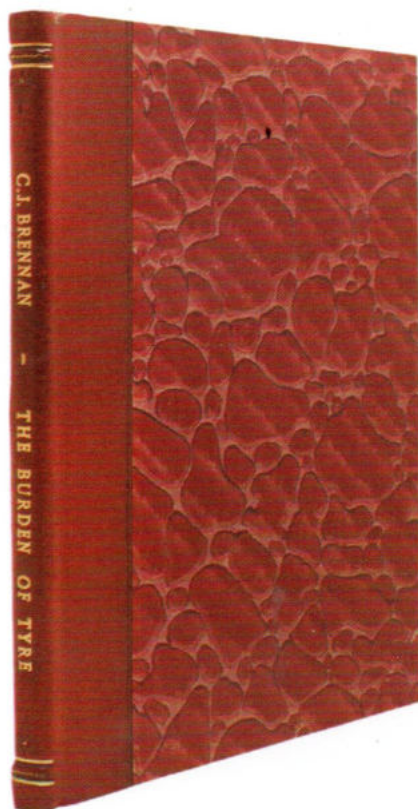
XXI Poems: MDCCCXCIII – MDCCCXCVII: Towards the Source.

Sydney: Published by Angus & Robertson and printed by S. D. Townsend & Co., (1897). Royal octavo, bound in later half morocco with the original brown printed wrappers bound-in. (40pp.). Edition limited to 200 copies, of which 150 were offered for sale, this being copy No. 152. Inscribed by Brennan: "To Bertram Stevens with the author's regards. C. B. Sep. 9, 1904". Printed on Japon vellum. An excellent copy. Extremely rare. With numerous cuttings and articles by Brennan, dating from 1898, bound-in at end.

Christopher Brennan (1870-1932) was born in Sydney to Irish migrant parents. Originally intended for the Catholic priesthood, Brennan entered the University of Sydney in 1888 to study philosophy and classics. The recipient of a travelling scholarship, Brennan studied at the University of Berlin in 1892-94, where he met Anna Werth, his wife-to-be, discovered the French symbolist poet Mallarmé, and abandoned his doctoral ambitions in favour of poetry. Brennan and Anna were married in Sydney in 1897. Aside from his job cataloguing at the Public Library of NSW, Brennan was employed as a temporary lecturer in modern languages and classics at the University of Sydney. Eventually, in 1909, he was offered a permanent position as assistant lecturer in French and German. It seems his heavy drinking and the eroticism of *XXI Poems*, his first published book of verse, here offered, prevented his earlier appointment (*ADB* 1979). In 1921, Brennan was made associate professor, though was dismissed in 1925 for adultery.

Clark, A. 1979, 'Brennan, Christopher John (1870-1932)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 20 February 2015.

\$2000



WITH TWO ETCHED PORTRAITS OF THE AUTHOR BY LIONEL LINDSAY

7

BRENNAN, C. J.**The Burden of Tyre: Fifteen Poems by C. J. Brennan. Etchings by Sir Lionel Lindsay.**

Sydney: Privately printed by Harry F. Chaplin, 1953. Small quarto, bound in original quarter oasis over marbled paper boards. Spine titled in gilt. With 2 original tipped-in "proof" etched portraits by Lionel Lindsay. Edition limited to 50 numbered presentation copies on goatskin parchment, fully signed "H. Chaplin".

Written between 1900 and 1903, the fifteen poems are a "thoughtful and controlled" protest against the Boer War, and a product of Brennan's "great period" (Foreword). The work is complemented by two portraits of the enigmatic Australian poet and academic, etched from life by his artist friend, Lionel Lindsay.

\$500



REVEREND BROWN'S POPULAR FAMILY BIBLE

8

BROWN, REV. JOHN (ED.)

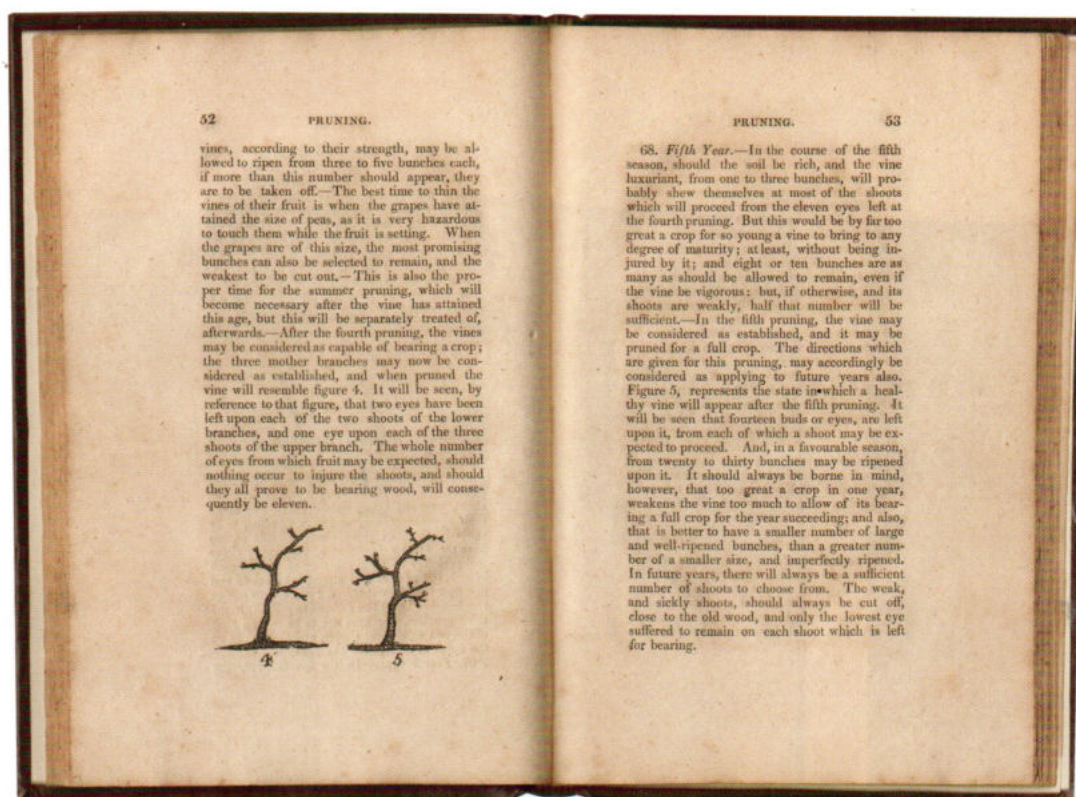
The Self-Interpreting Bible, containing the Old and New Testaments, with references and illustrations; an exact summary of the several books; a paraphrase on the most obscure or important parts; an analysis of the contents of each chapter; to which are annexed an extensive introduction, explanatory notes, evangelical reflections, &c. By the late Rev. John Brown, ...

Bungay, Suffolk: Printed for T. Kinnersley, 1814. Large folio (43 x 27 cm.), bound in later full mottled calf. Spine with gilt title-label. Embellished with 40 full-page engravings, including an additional illustrated title-page. Printed in double-column. Fine. MS genealogical provenance on preliminary page. Red oasis ownership bookplate inside front cover.

John Brown (1722-1787) of Haddington, Scotland, was a minister of the Secession Church and theologian who published extensively on theological topics. Brown's substantial and beautiful *Self-Interpreting Bible* was first published in 1778. Designed for popular use, it remained in print for over a century. As noted in the *Oxford DNB* (2004), Brown's Bible was "as familiar in Presbyterian households as John Bunyan's *Pilgrim's Progress* [...]."

Wright, D. F. 2004, 'Brown, John (1722-1787)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 16 March 2015.

\$1500



EARLY TREATISE ON VITICULTURE AND WINEMAKING IN NSW BY THE FATHER OF THE AUSTRALIAN WINE INDUSTRY

9

BUSBY, JAMES

A Manual of Plain Directions for Planting and Cultivating Vineyards, and for Making Wine, in New South Wales.

Sydney: Printed by R. Mansfield, for the Executors of R. Howe, 1830. Small octavo, bound in later full brown calf. Gilt borders to front and rear boards. Spine extra gilt and with raised bands. (vi, 7-96, iv pp.). With woodblock in-text illustrations. Contains a contemporary manuscript note in margin of p. 75. Bound without half-title and slight foxing to text block, otherwise a fine and complete copy of the first edition.

Edinburgh-born James Busby (1801-1871) migrated with his parents to New South Wales in 1824. He had studied viticulture and winemaking in France and was the earliest devotee for the introduction of the industry to the infant colony. Busby took up a land grant of 2000 acres in the now famous winemaking region of the Hunter Valley, and taught viticulture at the Male Orphan School in the Liverpool district. Busby was Australia's first wine writer, publishing his first treatise on the subject in Sydney in 1825, in which he recommended the cultivation of vines and winemaking particularly to the "higher classes", noting the potential for "a new and valuable export" (p. 7). In the present treatise, addressed to the "class of smaller settlers" of New South Wales, Busby touts wine as a "more natural and more wholesome" alternate beverage, better suited to the climate than the malt liquors and ardent spirits, with their "pernicious effects", so unfortunately inherited from the mother country. In 1832, Busby was appointed British Resident in New Zealand, based in Waitangi in the Bay of Islands. He oversaw the adoption of a New Zealand national flag in 1834, and the 'Declaration of Independence of New Zealand' in 1835. Busby also helped draft the 1840 Treaty of Waitangi.

A very early treatise on viticulture, specifically adapted to New South Wales, by the father of the Australian, and New Zealand, wine industries. Extremely rare and desirable.

Davidson, J. W. 1966, 'Busby, James (1801-1871)', *Australian Dictionary of Biography*, vol. 1, Melbourne University Press, pp. 186-188; Ferguson, I, 1330.

\$7500



A FULL SET OF AUSTRALIAN FIRST EDITIONS

10

CHURCHILL, WINSTON S.

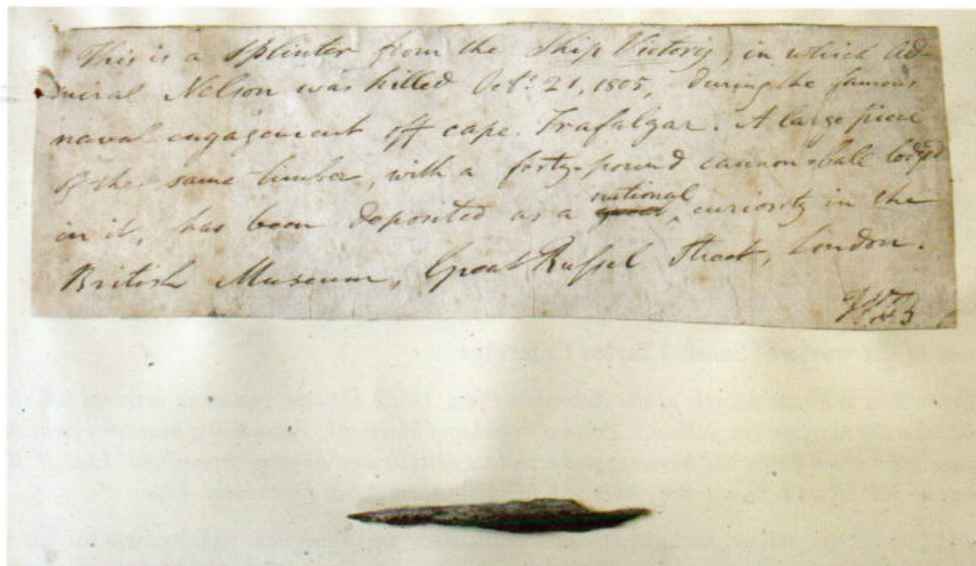
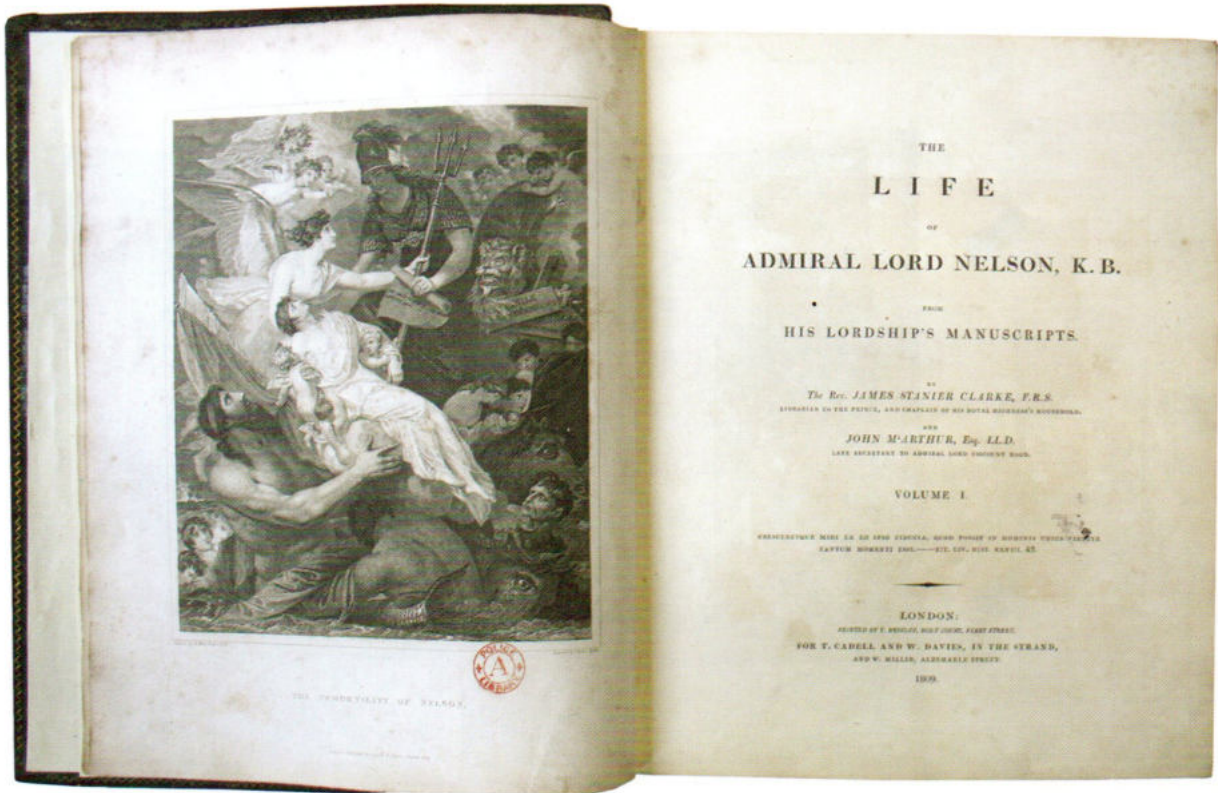
The Second World War. 6 vols. [complete and all published].

(Sydney: Cassell, (1948-1954). Six octavo volumes bound in a deluxe presentation binding of quarter crimson calf. Spines uniformly gilt, with raised bands and contrasting morocco title-labels. With all folding maps. Notwithstanding some minor damp staining to the text block of Vol. I and slight foxing to the edges of a couple of the volumes, this is a fine set. Contents - Vol. I: *The Gathering Storm*; Vol. II: *Their Finest Hour*; Vol. III: *The Grand Alliance*; Vol. IV: *The Hinge of Fate*; Vol. V: *Closing the Ring*; Vol. VI: *Triumph and Tragedy*.

By the British prime minister for the years 1940 to 1945, the "one who bore the chief responsibility for the war and policy of the British Empire and Commonwealths" (p. vii), here offered is an Australian first edition set (published simultaneously with the British first editions) of Winston Churchill's momentous semi-official six-volume history of World War II (beginning in 1919, immediately following World War I), the stated famous moral of which was, "in war: resolution, in defeat: defiance, in victory: magnanimity, in peace: goodwill" (p. v). Published between 1948 and 1954 in fifteen countries and in eleven languages, it was written with the aid of a team of researchers under Churchill's literary assistant, historian William Deakin. Norman Brook, the cabinet secretary, allowed Churchill's researchers relatively free access to wartime files and in turn Churchill submitted his drafts for vetting by Whitehall (*Oxford DNB* 2014). Informed as it is by personal experience, he refrains from describing the work as "history", rather he terms it "a contribution to history which will be of service to the future." (p. vii)

Addison, P. 2014, 'Churchill, Sir Winston Leonard Spencer (1874-1965)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 30 March 2015.

\$3000





PRINTED BY WILLIAM MORRIS AT THE KELMSCOTT PRESS

12

COLERIDGE, SAMUEL TAYLOR

Poems chosen out of the works of Samuel Taylor Coleridge.

Hammersmith: Printed by William Morris at the Kelmscott Press, 1896. Octavo, bound in original full limp vellum with green silk ties. Gilt lettering to spine. (iv, 100pp.). Printed in red and black ink. Featuring a beautiful woodcut title-page and facing first text-page with thick botanical borders, and woodcut initials and borders throughout. One of 300 paper copies, from a total edition of 308 (8 on vellum). Bookplate of C. F. J. Beausire inside front cover. Fine.

William Morris (1834-1896), writer, socialist, master craftsman, and designer, well-known for his wallpapers and textiles, established the Kelmscott Press in Hammersmith, west London, in 1891. It was his last great artistic endeavour. In its seven years of operation, the Kelmscott Press, driven by Morris' vision for the ideal hand-made book, emphasising quality and design, produced fifty-three works of literary art in limited print editions. Besides his own works, Morris devoted himself to reproducing works of medieval literature and English classics, culminating in the Kelmscott Chaucer of 1896. Morris printed the present volume of thirteen poems by the English Romantic poet Samuel Taylor Coleridge (1772-1834) earlier that same year. It includes 'Kubla Khan' and 'The Rime of the Ancient Mariner'.

\$6000



WEBBER'S FAMOUS REPRESENTATION OF THE DEATH OF CAPTAIN COOK

13

[COOK, CAPT. JAMES]

'The Death of Captain Cook' [Original engraving]. Drawn by John Webber and engraved by F. Bartolozzi (figures) and W. Byrne (landscape).

London: Published 1 July 1785. Measuring 29.5 x 40 cm, including caption and plate impression. A very good copy of this famous image with sharp impressions, depicting the moment before Cook met his end following a dispute with the Hawaiians at Kealahakua Bay over a cutter stolen from the Discovery. The eye is immediately drawn to Cook, depicted as tragic hero amidst the tumultuous skirmish. He is symbolically shown in full European dress, characteristically attempting to restrain his men, even as a Hawaiian warrior is about to plunge his dagger into Cook's neck.

This dramatic view by John Webber, who was appointed official artist on Cook's third and final voyage to the Pacific, was not engraved in time for the publication of the accompanying atlas to the voyage and was thus issued separately. It is considered an integral part of any collection specialising in South Sea and Cook material. It took eleven months for the news of Cook's death on 14 February 1779 in Hawaii to reach the British Admiralty in London. The purpose of Cook's third and tragic last voyage (1776-1779) was to locate the much sought- after North-West Passage, a longed-for ice-free sea route linking the Atlantic and Pacific Oceans.

Joppien & Smith, III, 3.305A.

\$5500



MAP OF DELFT, HOLLAND, 1712

14

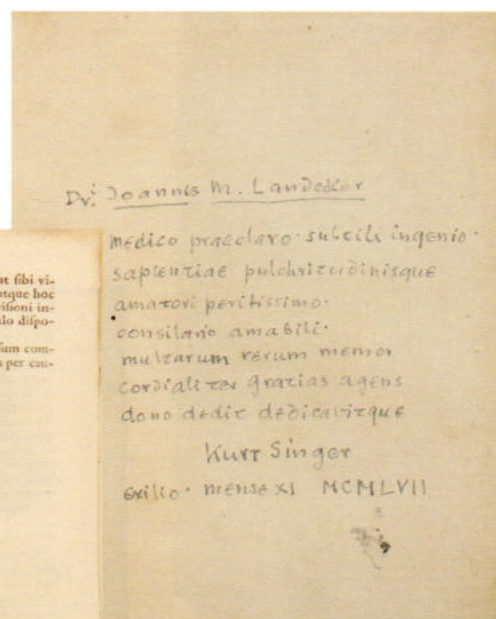
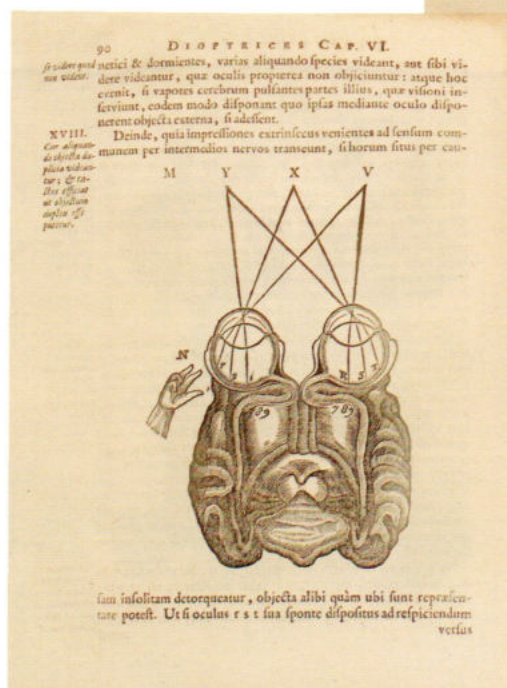
[CRUQUIUS, JACOB AND NICOLAAS SAMUELSZOOM][DELFT]

't Hooge Heemraedschap van Delflant met alle de Steden, Dorpen, Ambachten, [etc.] ... in Kaert gebracht A°: MDCCXII

Elephant folio. Original full mottled calf with ornate gilt borders on front and rear boards (slightly rubbed). Spine (a trifle rubbed) gilt, with raised bands and red morocco title-label (head and tail bands skilfully strengthened). Comprising engraved title on 2 double-page plates, and 25 double-page engraved plans, some with decorative cartouches bearing the coats of arms of various officials. A complete atlas (sectionalised wall-map) depicting the delineation of Delft, in fine original condition. With the bookplate of W. L. Zinsmeester of Delft on the front pastedown. Extremely rare.

Tooley, R. V. 1979, *Tooley's Dictionary of Mapmakers*, Map Collector Publications, Tring, Hertfordshire, p.139.

\$15,000



TWO KEY WORKS IN ONE VOLUME

15

DESCARTES, RENÉ

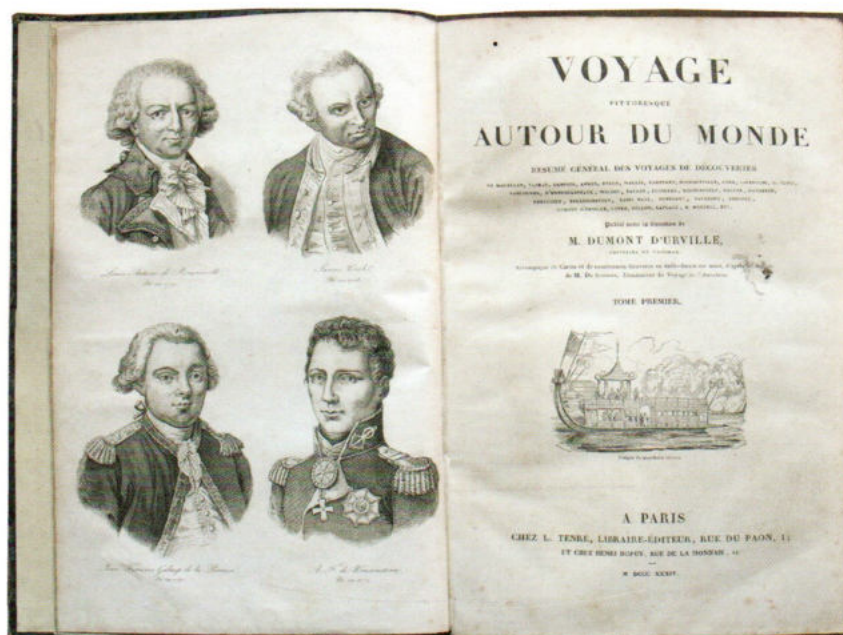
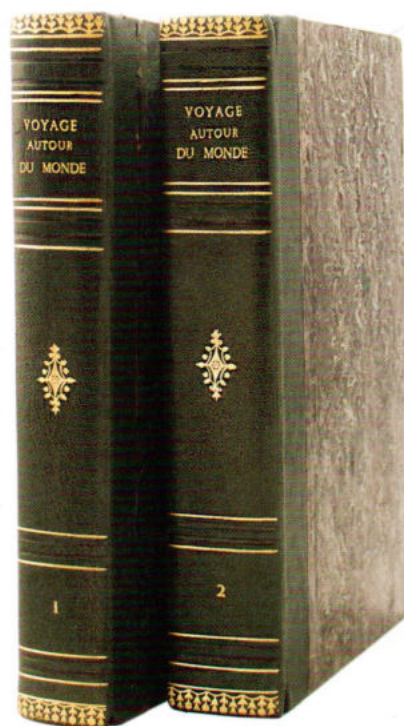
Principia Philosophiæ ... [Bound with] Specimina Philosophiæ ... 2 vols. in 1.

Amstelodami: Blaviana, 1692. Small quarto, bound in original full vellum with black hand-lettered title on spine. (xl, 222, xvi, 248pp.). With engraved portrait; title-vignettes; numerous woodblock illustrations, some of which are full-page; and illustrated chapter initials. Text in Latin. With a fine Latin inscription on front fly-leaf. Bookplate on front pastedown.

The French mathematician and philosopher René Descartes (1596-1650), resident in the Netherlands for the greater portion of his productive life, is often referred to as the father of modern philosophy. He sought to establish a sound, rational foundation for knowledge, from first principles, without resorting to any pre-existing dogma or authority. Descartes' *Principia Philosophiæ* (*Principles of Philosophy*) was first published in Latin in 1644, following the publications of *Discourse on the Method* (in French, 1637) and *Meditations on First Philosophy* (in Latin, 1641). It is a synthesis of Descartes' thinking, covering his metaphysics and natural philosophy, the latter resting on the foundations of the former. Principles includes discussions of Descartes' famous First Certainty, "cogito ergo sum", here "ego cogito, ergo sum" ("I think therefore I am") and Cartesian dualism, that the mind and body are separate entities, one material, the other incorporeal, nonetheless capable of interaction (*The Philosophy Book* 2011, p. 123). Bound together with *Specimina Philosophiæ*, the first Latin translation of Descartes' *Discourse on the Method*, an autobiographical early formulation of his philosophy, revised since first publication in French in 1637. As the lingua franca of the day, Latin-language publication allowed for wider dissemination.

Hatfield, G. 2008, "René Descartes", *The Stanford Encyclopedia of Philosophy* (Spring 2010 Edition), Edward N. Zalta (ed.), viewed online 2 March 2015; *The Philosophy Book* 2011, Dorling Kindersley, London, pp. 118-123.

\$2250



VOYAGE ROUND THE WORLD WITH D'URVILLE AS YOUR GUIDE

16

DUMONT D'URVILLE, JULES SÉBASTIEN CÉSAR

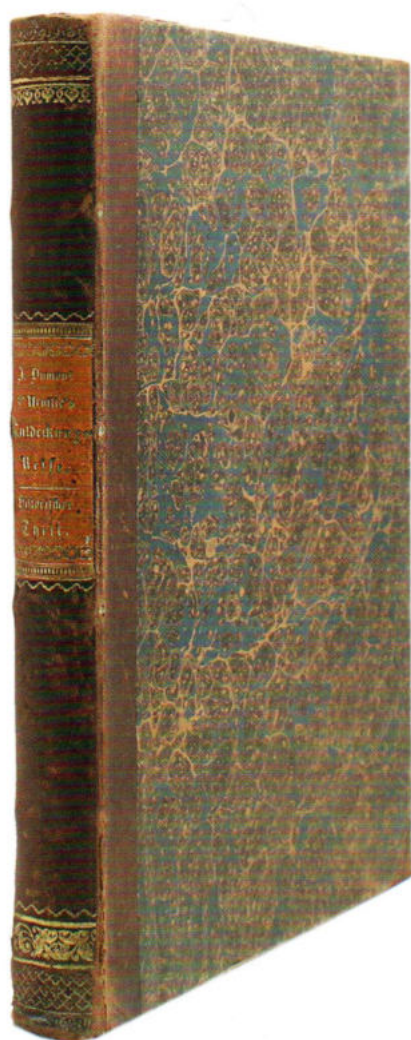
Voyage pittoresque autour du monde: Résumé général des voyages de découvertes de Magellan, Tasman, Dampier, Anson, Byron, Wallis, Carteret, Bougainville, Cook, Lapérouse, G. Bligh, Vancouver, D'Entrecasteau, Wilson, Baudin, Flinders, ... etc. 2 vols.

Paris: Chez L. Tenré, 1834-1835. Two quarto volumes bound in quarter morocco over original marbled boards (re-cased). Uniformly gilt spines with raised bands. (Vol. I: iv, viii, 576pp.; Vol. II: iv, 584pp.). With 2 engraved frontispieces featuring notable navigators, title-vignettes, 142 full-page plates, 6 folding engraved maps, and 13 woodcut in-text illustrations. French-language text printed in double-column. Some slight foxing, but nonetheless a very good set, entirely complete.

French navigator Jules Dumont D'Urville's (1790-1842) popular two-volume literary journey round the world summarising the great voyages of discovery to the Pacific from Magellan in the early 16th century to his own time. The work is adorned with maps and engravings after drawings by the artist Sainson, who accompanied D'Urville on his voyage to the Pacific aboard the *Astrolabe* in the years 1826-1829, during which the coastline of New Zealand was surveyed (see Item 17). Australia and New Zealand are treated in detail in Volume II. D'Urville's *Voyage pittoresque* was subsequently translated into German, Russian, Italian, Danish, Dutch, and Spanish. In 1837-1840, D'Urville embarked on his second voyage on board the *Astrolabe*, in which he made his momentous attempt on the South Pole (see Item 18).

Ferguson, II, 1771; Hill 2004, 505.

\$2500



THE RARE GERMAN-LANGUAGE EDITION OF D'URVILLE'S 1826-1826 EXPEDITION TO THE PACIFIC

17

DUMONT D'URVILLE, JULES SÉBASTIEN CÉSAR

Entdeckungs-Reise der französischen Corvette *Astrolabe* unternommen auf Befehl König Karls X. in den Jahren 1826, 1827, 1828, 1829, von dem Schiffskapitän J. Dumont d'Urville. Aus dem Französischen mit einem lithographirten Atlas. Historischer Theil.

Schaffhausen: J. Brodtmann, (1836). Folio, bound in original half calf over marbled paper boards (lower spine extremities and corner points rubbed). (120pp. text printed in double-column). With Atlas component, comprising lithographic title-page and 60 full-page captioned lithographic plates, bound-in. Notwithstanding occasional light foxing and some marginal damp-staining to the latter portion of the Atlas (not affecting the images), this is a fine and complete copy of the rare German translation of this important voyage to the South Seas. Not recorded in Ferguson.

On 25 April 1826, French navigator Jules Dumont D'Urville set sail from Toulon on the *Astrolabe* (formerly the *Coquille*) for a three-year voyage of discovery in the South Pacific. D'Urville rounded the Cape of Good Hope, first sighting Australia in early October. The *Astrolabe* dropped anchor in King Georges Sound on 7 October, and by the end of November she was in Jervis Bay, south of Sydney. D'Urville spent a few weeks anchored at Port Jackson, before heading for New Zealand. Some two months were spent charting the coast of New Zealand, including Cook Strait. D'Urville continued on to Tonga, Fiji, the Loyalty Islands (New Caledonia), and New Guinea. On 16 December, he dropped anchor off Hobart, where he learned of Peter Dillon's discovery of remnants of La Pérouse's expedition, missing since 1788, in the Santa Cruz Islands. D'Urville hastened to Vanikoro, where he succeeded in recovering some relics from the lost expedition, and also oversaw the erection of a memorial cenotaph to his countryman. Visits to Guam, Celebes, and Java followed, before the *Astrolabe* begun her homeward voyage, via Mauritius and Réunion, Cape Town, St Helena, Ascension, and Gibraltar. D'Urville brought the *Astrolabe* into Marseille on 25 March 1829, bringing with him a cornucopia of natural history specimens, many new to science. D'Urville was subsequently promoted to post captain and ordered by Charles X to publish an account of the voyage.

Voyage de la corvette l'Astrolabe ... appeared in 12 text volumes and 5 atlases between 1830 and 1835. This rare German-language edition, produced in Switzerland, combines text and an atlas of 60 remarkable plates, after drawings by voyage artist Louis Auguste de Sainson, in a single volume. Plates include depictions of the Indigenous peoples, including exchanges with the crew of the *Astrolabe*, and views of King Georges Sound, Jervis Bay, Port Jackson and Sydney, among others. With considerable Australian and New Zealand content, this is a fascinating piece of South Pacific exploration history.

Hill 2004, 504 (French ed.); Howgego, R. J. 2004, *Encyclopedia of Exploration 1800 to 1850*, Hordern House, Potts Point NSW, D34, pp. 177-180.

\$4500

PICTORIAL ATLAS TO D'URVILLE'S 1837-1840 VOYAGE TO ANTARCTICA AND THE PACIFIC

18

DUMONT D'URVILLE, JULES SÉBASTIEN CÉSAR

Voyage au Pôle Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélée exécuté par ordre du Roi pendant les années 1837, 1838, 1839, 1840 ... Atlas pittoresque. 2 vols.

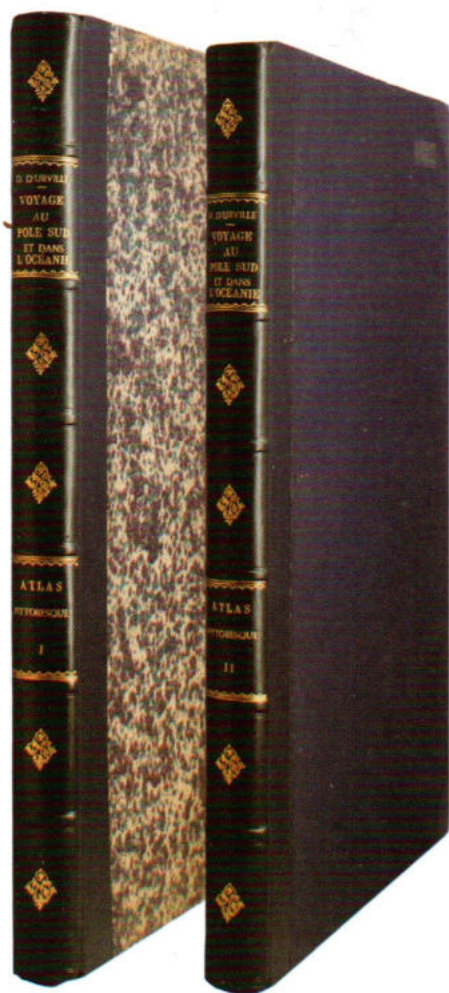
Paris: Gide et Cie, 1846. Two folio volumes. Vol. I bound in quarter calf with marbled boards (extremities rubbed). Gilt lettering and tooling to spine. Marbled endpapers. Vol. II in half navy morocco with navy cloth boards (extremities rubbed). Raised bands and gilt lettering to spine. Marbled endpapers. With pictorial lithographic title-pages, 197 of the 198 plates called for (plate 156 is not included), and 9 double-page maps. Age-toning and occasional foxing and offsetting evident in both volumes. Neatly repaired open tear to top corner of title-page of Vol. I, with no loss of text; and repaired marginal closed tear to plate 105, not affecting the illustration.

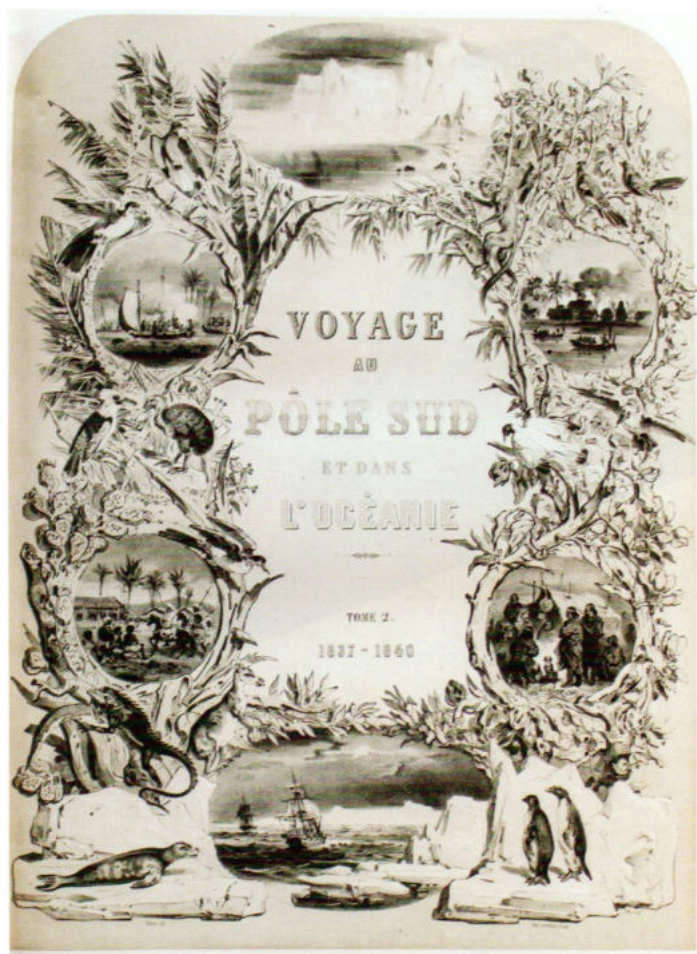
In 1837, King Louis-Philippe issued navigator Post Captain Jules Dumont D'Urville (1790-1829) with orders to lead an expedition to Antarctica, and to return via the Pacific Islands. In 1823, British navigator and sealer, James Weddell, had reached as far south as latitude 74°34'S, and the French King was eager to compete. America too, had her sights set on the South Pole. With the *Astrolabe* (formerly the *Coquille*) and the *Zélée* (commanded by Charles-Hector Jacquinot) under his command, D'Urville weighed anchor at Toulon on 9 September 1837 and headed south, via the Canary Islands, Rio de Janeiro, and the Strait of Magellan. D'Urville's battle with the ice began in January 1838, and would continue until April, when an outbreak of scurvy amongst the crew forced his retreat northwards. Still, the expedition succeeded in naming Joinville and D'Urville Islands, just north of the Antarctic Peninsula, as well as Terre de Louis-Philippe, the tip of the Antarctic Peninsula itself, now Graham Land. Heading north up the coast of Chile, D'Urville sailed the Pacific, visiting Tahiti, Samoa, Tonga, Fiji, the Solomons, the Carolines, and Guam, before heading south to the Moluccas, New Guinea and Arnhem Land, Australia. After visiting Indonesia, Singapore, Borneo, and the Philippines, D'Urville finally reached Hobart in December 1839, whence he made his second attempt at contact with Antarctica. This time, D'Urville hoisted the Tricolour on Adélie Land (after his wife Adèle) on the Antarctic continent. After a number of weeks spent in New Zealand, D'Urville headed home, via the Torres Strait, Dutch (West) Timor, Bourbon (Réunion) and St Helena. After some three years of voyaging, the *Astrolabe* and the *Zélée* finally anchored at Toulon on 6 November 1840. D'Urville was promoted to rear admiral, and was decorated with the gold medal of the Société de Géographie.

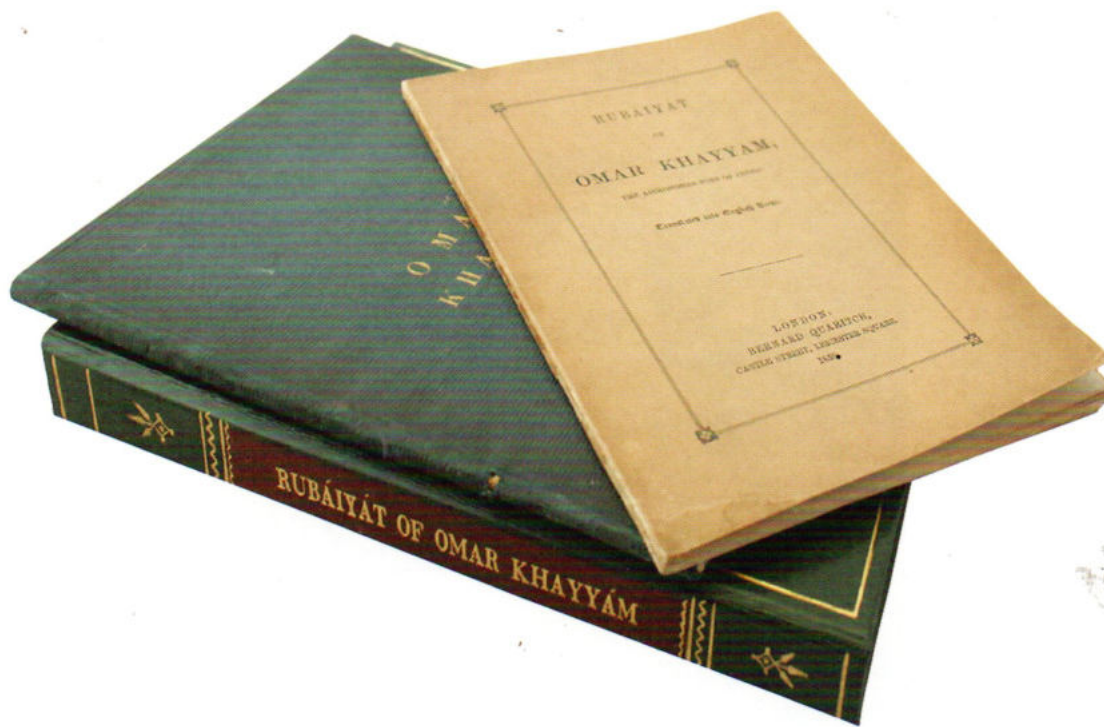
D'Urville was three chapters into the fourth volume of the *Histoire du voyage* when, in May 1842, he was tragically killed in a railway disaster. Volumes 4 to 10 were subsequently prepared by Clément Adrien Vincendon-Dumoulin, the voyage hydrographer, under the direction of Jacquinot. The complete work, published in Paris between 1841 and 1854, consists of 23 text volumes and 7 atlas volumes. The two-volume *Atlas pittoresque*, here offered, is a magnificent pictorial record of this historic voyage.

Ferguson, III, 3184; Howgego, R. J. 2004, *Encyclopedia of Exploration 1800 to 1850*, Hordern House, Potts Point NSW, D35, pp. 180-182, and W18, p. 632.

\$13,500







FIRST EDITION (FACSIMILE) AND SECOND EDITION

19

[FITZGERALD, EDWARD]

Rubaiyat of Omar Khayyam, the Astronomer-Poet of Persia. Translated into English Verse [by Edward Fitzgerald]. First edition and second edition. 2 vols.

London: Bernard Quaritch, 1859. Octavo. The first edition represented here in faithful replica, in its original printed wrappers as issued. (xiv, 22pp.). Some minor staining to the front endpapers and rear wrapper, and slightly creased corners, otherwise fine.

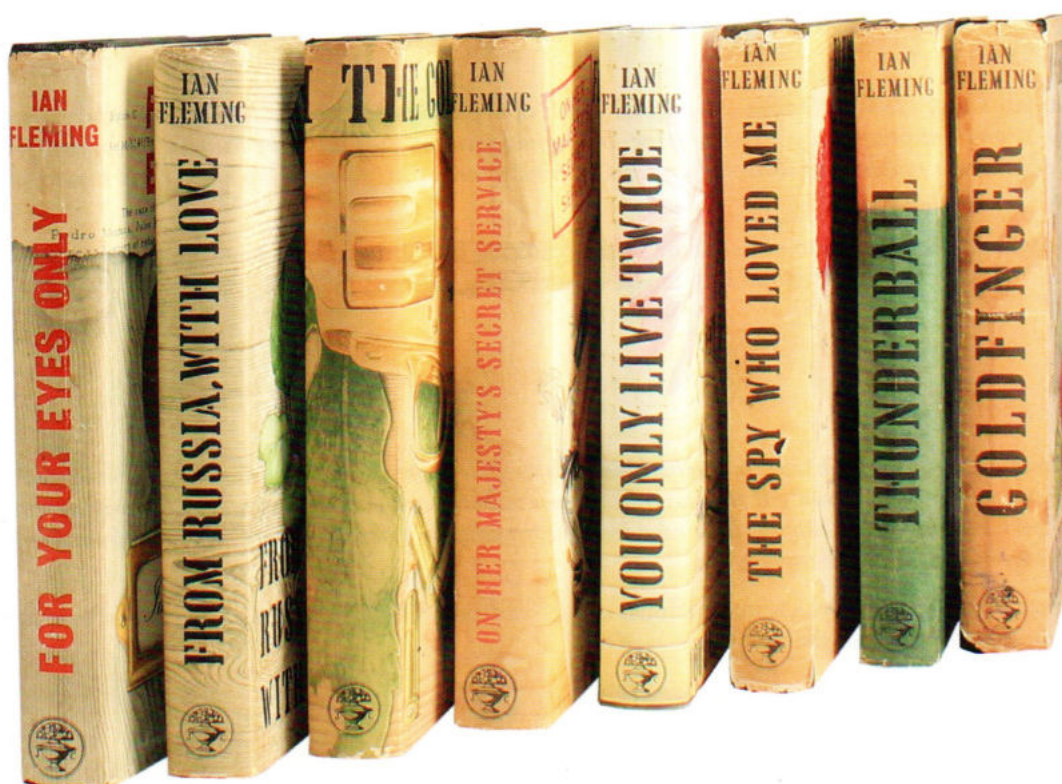
London: Bernard Quaritch, 1868. Octavo, bound in original full blue limp cloth with gilt title to front cover. (xviii, 30pp.). Notwithstanding a slight crease to the bottom right corner of the front board, this is a fine original copy of the scarce second edition.

The two volumes are preserved in a specially crafted full green calf folding solander case with gilt title to spine.

The first edition (1859) of Fitzgerald's *Rubaiyat*, published anonymously, was funded by Fitzgerald himself. Of the 250 copies he had printed, Fitzgerald kept forty himself and arranged for Bernard Quaritch to stock the remainder. We do not know how many copies Quaritch actually sold at the published price of 1 shilling, but by July 1861 copies were being offered from the penny-box outside his old Castle Street premises. Due to dismal sales, the work was ultimately dumped when Quaritch moved premises from Leicester Square to Piccadilly, hence its extreme scarcity. In the succeeding years, demand for the *Rubaiyat* slowly grew and by 1868 Fitzgerald had agreed to fund a second edition, published (again anonymously) in 500 copies at 1s. 6d. It was enlarged from 75 to 110 quatrains with notes added at the end (pp. 25-30). The second edition has become quite as scarce as the first. Fitzgerald lived to see the publication of four editions of his *Rubaiyat*, a testament to its flourishing popularity. Indeed, in the hands of Fitzgerald, "the Quatrains of Omar Khayyam, the astronomer poet of Persia... [were] made to live in a way that no translation ever lived before." (DNB 1908, vol. 7, p. 112)

Wright, W. A. 1908, 'FitzGerald, Edward (1809-1883)', *Dictionary of National Biography*, vol. 7, Smith, Elder, & Co., London.

\$7500



FIRST EDITION JAMES BOND NOVELS

FLEMING, IAN

20

From Russia, With Love

London: Jonathan Cape, (1957). Octavo, in original black cloth-effect paper-covered boards with illustration (of a rose and a revolver) stamped in silver and metallic red on front cover and matching title to spine (minor rubbing at spine ends). In the original pictorial dust jacket devised by the author and executed by Richard Chopping (price-clipped, minor edge-wear). (254pp.). First edition. Light foxing to edges, but internally clean.

The fifth novel in Fleming's famous series of spy novels starring 'Bond, James Bond', and the first to be housed in the distinctive Richard Chopping trompe l'oeil dust jackets. President John F. Kennedy named *From Russia, With Love* one of his favourite books.

\$1750

21

Goldfinger

London: Jonathan Cape, (1959). Octavo, in original black cloth-effect paper-covered boards with blind-stamped illustration of a skull, eyes in gilt, on front cover. Spine lettered in gilt. In original pictorial dust jacket designed by Richard Chopping (price-clipped, minor chipping, closed tear to foot of spine, minor soiling, spine discoloured). First edition. Endpapers and edges lightly foxed. Internally clean.

In the seventh novel in the James Bond series, Bond is sent to investigate Auric Goldfinger, the richest man in England.

\$300

22

For Your Eyes Only

London: Jonathan Cape, (1960). Octavo, in original black cloth-effect paper-covered boards with illustration of an eye stamped in white on front cover and gilt title to spine. In original pictorial dust jacket by Richard Chopping (price-clipped, light wear to edges and a couple of unobtrusive scratches on front panel). First edition. Top edge of text block lightly spotted, otherwise fine.

The eighth Bond book is a collection of five short stories featuring 007. It includes 'Quantum of Solace', which lent its name to the 22nd Bond film, the 2nd Bond film to star Daniel Craig, released in 2008.

\$600

23

Thunderball

London: Jonathan Cape, (1961). Octavo, in original black cloth-effect paper-covered boards with blind-stamped illustration of a skeleton hand to front board and gilt title to spine (minor rubbing/chipping to extremities). In original pictorial dust jacket by Richard Chopping (price-clipped, light edge-wear). First edition. Small bookseller's stamp to front free fly-leaf and spotting to top edge of text block, otherwise clean.

The ninth James Bond book, in which international crime syndicate SPECTRE, headed by arch-villain Ernst Stavro Blofeld (No. 1), is introduced for the first time.

\$650

24

The Spy Who Loved Me

London: Jonathan Cape, (1962). Octavo, in original black cloth-effect paper-covered boards with blind-stamped illustration of a dagger, blade in silver, on front cover. Spine lettered in silver. Red endpapers. In original pictorial dust jacket designed by Richard Chopping (price-clipped, minor chipping, some dust soiling and a couple of small coffee stains). With double-page black & white illustration, decorated chapter headings and initials. First edition. Minor spotting and soiling to edges, though internally clean.

The Spy Who Loved Me, number ten in the series, is inversely told from the perspective of heroine Vivienne Michel, who ostensibly 'co-authored' the work with Ian Fleming.

\$350

25

On Her Majesty's Secret Service

London: Jonathan Cape, (1963). Octavo, in original black cloth-effect paper-covered boards with silver illustration to front cover and silver title to spine. In original trompe l'oeil dust jacket by Richard Chopping (price-clipped, light wear to spine ends, a touch of foxing). First edition. Edges foxed.

Number eleven in the series and number two in the Blofeld trilogy, *On Her Majesty's Secret Service* is set in the aftermath of Operation Thunderball. It features Ernst Stavro Blofeld of SPECTRE, Bond's arch-nemesis. The trilogy concludes with *You Only Live Twice* (1964).

\$500

26

You Only Live Twice

(London): Jonathan Cape, (1964). Octavo, in original black cloth-effect paper-covered boards with title (in Japanese characters) stamped in gilt on front cover and spine titled (in English) in silver. Bamboo-patterned endpapers (slightly discoloured). In fine original unclipped (16s. net) pictorial dust jacket by Richard Chopping. First edition. Edges spotted, otherwise clean. A nice copy.

The twelfth book in the Bond series, the final instalment in the Blofeld trilogy and the last Bond book to be published in Fleming's lifetime. M sends Bond on a diplomatic mission to Japan where he again encounters the villainous Blofeld, this time in the guise of Dr Guntram Shatterhand.

\$500

The Man with the Golden Gun

London: Jonathan Cape, (1965). Octavo, in original black cloth-effect paper-covered boards with title stamped in gilt to spine. In original pictorial dust jacket by Richard Chopping (price-clipped, light edge-wear). First edition. Edges spotted and scattered light foxing.

The first Bond book to be published posthumously, this is number thirteen in the series. After recovering from being brainwashed by the Soviets, Bond is sent on a mission to the Caribbean to dispose of Scaramanga, the man with the golden gun – and the golden bullet engraved with the numerals '007'.

\$350

From Mayfair, London, Ian Fleming (1908-1964) was first employed by Reuters News Agency as a journalist, before moving into banking and stockbroking. In 1939, he joined the Naval Intelligence Division of the British Admiralty as personal assistant to the director of naval intelligence. His wartime experiences undoubtedly provided both the impetus and the fodder for his career as spy novelist. Following the war, Fleming worked for the Kemsley newspaper group, managing their foreign correspondents, whilst at the same time spending his generous annual three-month vacation on Jamaica penning spy novels. Fleming modelled the character of Bond at least a little on himself. As Lycett writes in the Oxford DNB (2008): "Bond reflected much of Fleming: his secret intelligence background, his experience of good living, his casual attitude to sex. He differed in one essential—Bond was a man of action, while Fleming had mostly sat behind a desk."

Fleming died of heart complications in 1964. He had written fourteen Bond books (published each year from 1953-1966) and lived to watch Sean Connery play 007 in the film remakes of *Dr. No* and *From Russia, With Love*, released in 1962 and 1963 respectively. The Bond series sold some 30 million copies during Fleming's lifetime, and many more millions after that; the Bond films in turn constitute the most successful film franchise of all time.

Lycett, A. 2008, 'Fleming, Ian Lancaster (1908–1964)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 7 June 2014.





EARLY NINETEENTH-CENTURY COLOUR PLATE BOOK OF ABORIGINAL LIFE IN NEW SOUTH WALES

28

Foreign Field Sports, Fisheries, Sporting Anecdotes, &c. &c. from Drawings by Messrs. Howitt, Atkinson, Clark, Manskirch, &c. ... [The Supplement only, being] 'Sketch of the Manners, Pursuits, &c. of the Natives of New South Wales.'

London: Published and sold by H. R. Young, 1819. Tall quarto. Calf-backed plain paper boards with morocco title-label to front cover. Edges gilt. (ii, pp. 157-170). Complete with title-page; 10 full-page captioned hand-coloured aquatint plates, each within a multi-lined border. Some marginal foxing and soiling, otherwise fine and complete.

An important early nineteenth-century plate book depicting ten scenes, beautifully detailed and hand-coloured, from Aboriginal life in New South Wales: 'Smoking Out the Opossum', 'Hunting the Kangaroo', 'Throwing the Spear', 'Climbing Trees', 'Fishing No. 2', 'Fishing No. 1', 'The Dance', 'Warriors of New S. Wales', 'Trial', and 'Repose', accompanied by paginated descriptive letterpress. Wantrup (1987), who makes a case for attributing the work to colonial Australia's first professional artist, John William Lewin (see pp. 280-283), also notes its desirability as "the first Australian coloured plate book properly so called", "the first separate account of the Aborigines" (p. 282), and "the most attractive and sympathetic of the early European depictions of the native inhabitants." (p. 280)

Ferguson, I, 577 & 739; Wantrup 1987, pp. 280-283.

\$5000



ORIGINAL SIGNED WATERCOLOUR BY MAY GIBBS

29

GIBBS, MAY

'My Finished Study of Gumleaves' [Original signed watercolour painting].

The painting, on paper, depicts a dark blue vase with gum leaves swept to one side reaching down to a table top, with a small gumnut baby fairy seated on the table. With the hand-written caption and signature, "May Gibbs, 193?", below the image. Measuring approx. 53 x 35.5 cm. Fine and unmistakably May Gibbs.

A most charming original watercolour by the beloved Australian children's author and illustrator May Gibbs (1877-1969). Gibbs is most recognised for her gumnut babies, who first appeared on the cover of the January 1914 edition of *The Lone Hand*. They also inhabit her most famous work, *Snugglypot and Cuddlepup* (1918). May migrated to Australia from England with her parents when she was four years old. She returned to England to study art, though eventually settled in Sydney, taking up residence at Nutcote in the harbourside suburb of Neutral Bay, nowadays a museum, in 1925. Importantly, as noted by Richards (1988, p. 58), May was "the first professionally-trained full-time children's book illustrator to work in Australia." A unique example of Australian illustration history.

Richards, M. 1988, *People, Print & Paper: A catalogue of a travelling exhibition celebrating the books of Australia, 1788-1988*, National Library of Australia, Canberra.

\$10,000



ORIGINAL SIGNED WATERCOLOUR BY MAY GIBBS

30

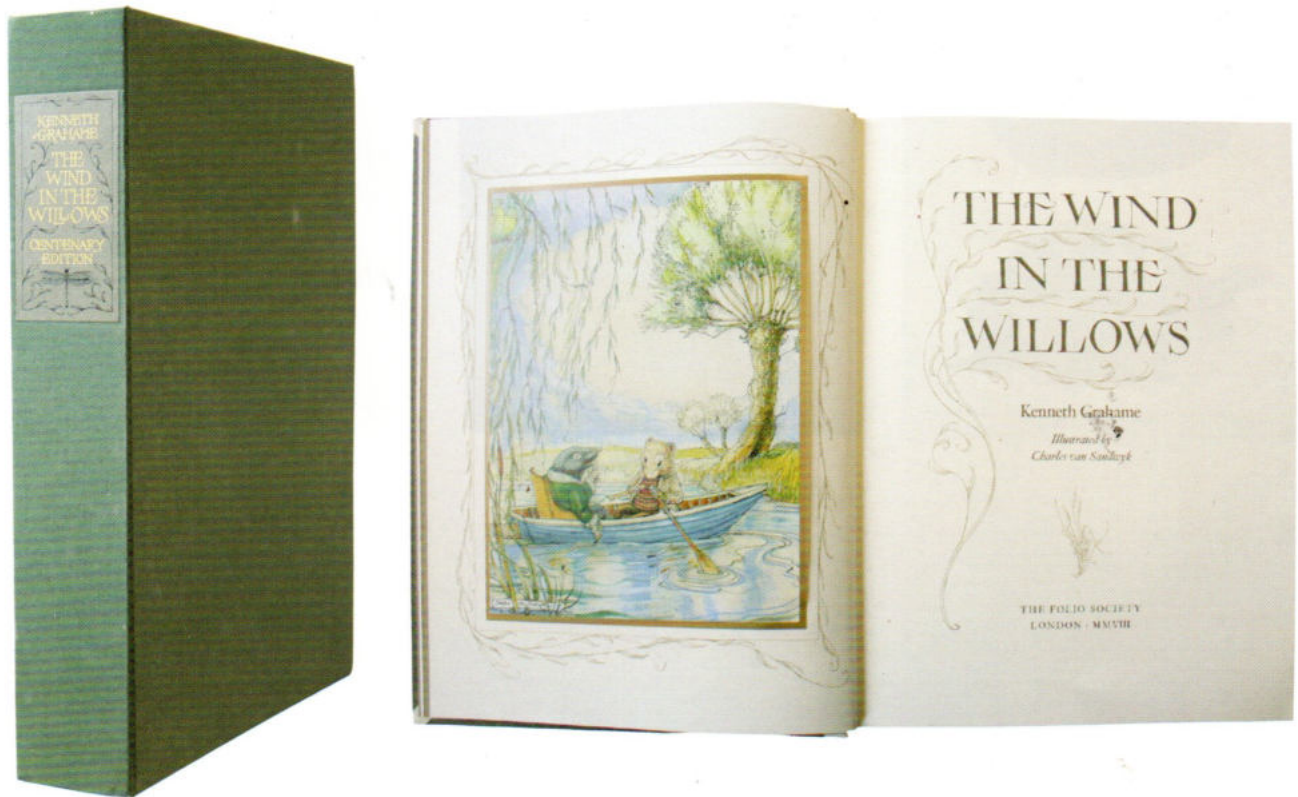
GIBBS, MAY

'Spring in the Camphor Laurels ...' [Original signed watercolour painting in two states].

First state entitled in ink by the artist "Rough Sketch for Spring in the Camphor Laurels made at Phillip Street No. 5? What a memory! May Gibbs"; and second state, "Spring in the Camphor Laurels ... Effort made at 12? Phillip Street (model - Rosie's little girl). May Gibbs Jan 4 1942".

The two paintings depict a naked but discreet adolescent girl sitting in a tree with hands outstretched towards a bird. The works are similar, though No. 2 is more detailed, featuring a pointillist background – the small dots of unmixed colour applied in close proximity become blended in the eye of the viewer. Each of the two paintings measures approx. 51.5 x 33 cm, with the hand-written captions below the image. Skilfully mounted, ready for framing. In fine condition. May Gibbs' art work is particularly uncommon on the market.

\$15,000



CENTENARY EDITION WITH AN ORIGINAL ETCHING

31

GRAHAME, KENNETH

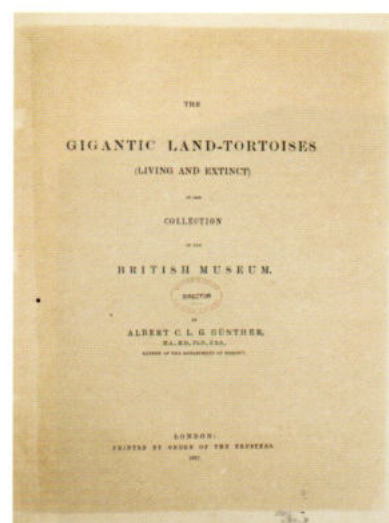
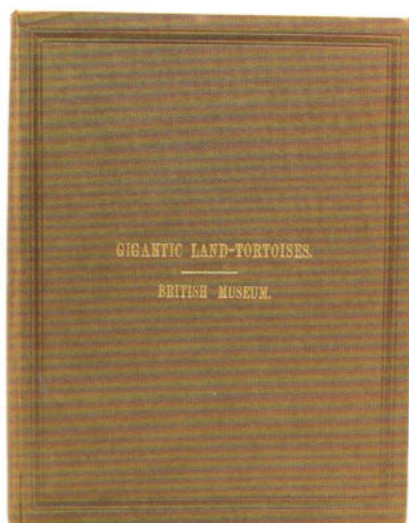
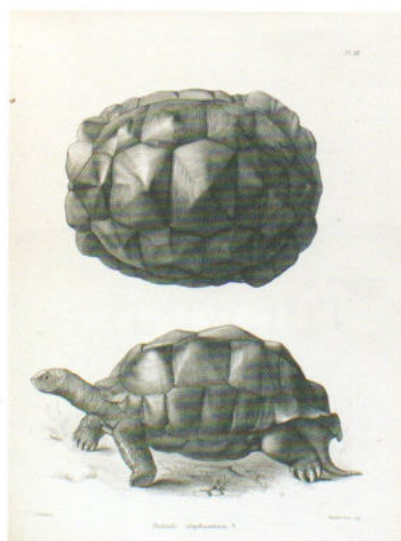
The Wind in the Willows [Centenary Edition]. Illustrated by Charles van Sandwyk.

London: The Folio Society, 2008. Large quarto, bound in original vellum-backed illustrated boards. Spine lettered in gilt. Top edge gilt. In the original forest green folding solander case (minor staining, small cut in cloth of rear board) with title-label to spine. (268pp.). Centenary Edition limited to 1000 copies, this being No. 82. With an original copperplate etching signed and numbered by the artist, 16 tipped-in full-colour plates (including frontispiece), illustrated title-page, numerous text-drawings and illustrated endpapers. A fine, crisp copy of this classic work of children's literature.

The enduring tale of Rat, Toad, Mole, and Badger has delighted and enchanted readers of all ages for over a century. It opens with the Mole spring-cleaning his little home when he suddenly becomes impatient and makes off for the world above-ground without so much as putting on his coat. Kenneth Grahame (1859-1932) was a writer and employee of the Bank of England. According to his wife, Elspeth, *Wind in the Willows* was based on a series of bedtime stories told to his son Alastair in 1904 (*Oxford DNB* 2011).

Hunt, P. 2011, 'Grahame, Kenneth (1859-1932)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 16 March 2015.

\$2250



FINELY DETAILED BLACK & WHITE LITHOGRAPHS OF GIANT TORTOISES

32

GÜNTHER, ALBERT C. L. G.

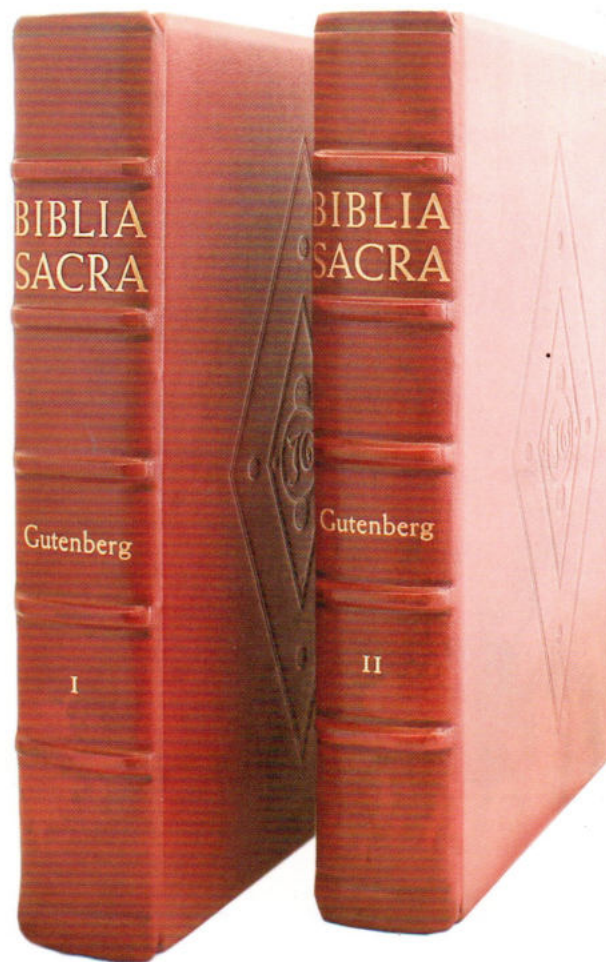
The Gigantic Land-Tortoises (Living and Extinct) in the Collection of the British Museum.

London: Printed by Order of the Trustees, 1877. Quarto, bound in publisher's blind-embossed cloth with gilt title to front cover. (vi, 96pp.). With 55 full-page lithographic plates, some of which are folded. The small oval stamp of the Director of the British Museum (Natural History) on title-page. Slight toning to title-page, otherwise a fine crisp copy. Complete. Preserved in a specially made quarter calf folding solander case with gilt title to spine.

German-born and -educated Albert Günther (1830-1914) was a prominent zoologist who made his career at London's British Museum (Natural History Museum). His numerous publications, particularly in the fields of ichthyology and herpetology, constitute significant contributions to zoology. Darwin utilised Günther's research in his 1871 publication, *The Descent of Man* (Oxford DNB 2004). Günther was first employed at the British Museum in 1857, when John Edward Gray engaged him to catalogue the snakes in the museum's spirit collection. Upon Gray's retirement in 1875, Günther succeeded him as Keeper of Zoology, a position he held until his own retirement in 1895. Günther was also an influential member of the Zoological, Royal, and Linnaean Societies in London. The present work is a study of the extraordinary giant land tortoises of the Aldabra, Mascarene and Galápagos Islands, illustrated with 55 finely detailed black & white lithographs.

Cleevely, R. J. 2004, 'Günther, Albert Charles Lewis Gotthilf (1830-1914)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 4 Dec 2014; Wood 1931, p. 371.

\$3000



SUPERB FACSIMILE OF “THE FIRST AND IN MANY WAYS THE GREATEST OF ALL PRINTED BOOKS.”

(PMM, 1)

33

GUTENBERG, J.

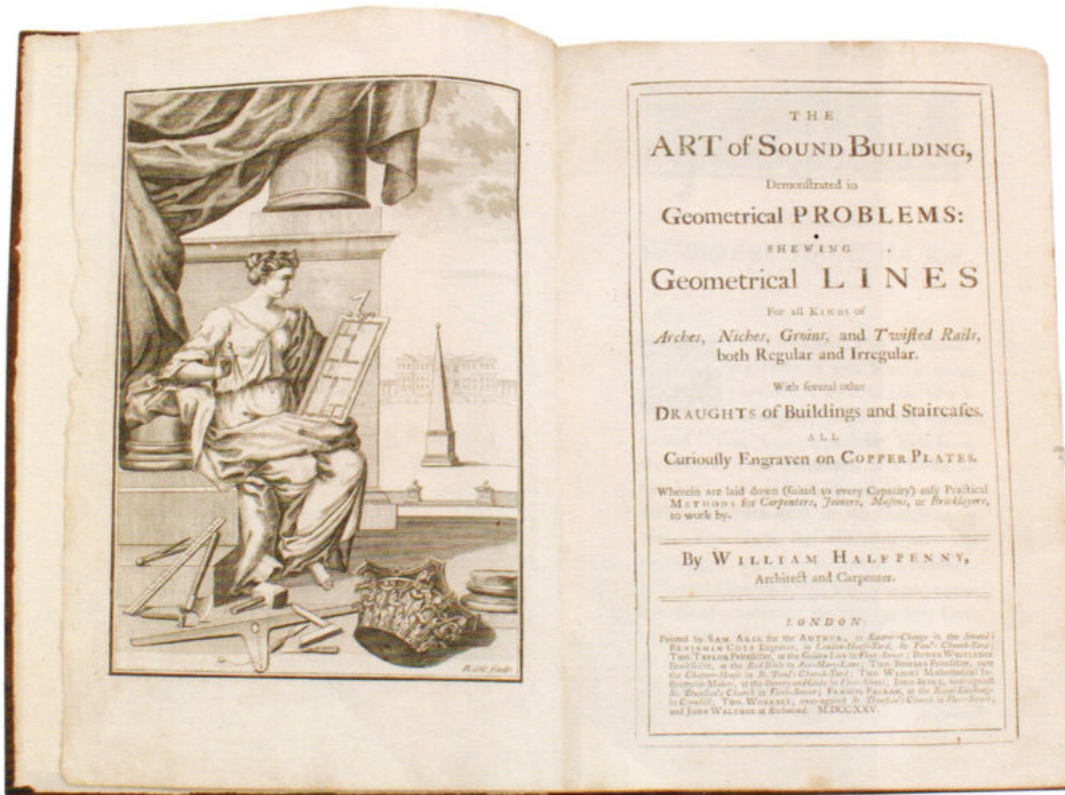
Biblia Latina [Facsimile of the original 42-line Bible, published and printed by Johann Gutenberg and Peter Schoeffer at Mainz not after 1456]. 2 vols.

(New Jersey: Pageant Books, 1961). Two folio volumes hand-bound in original full English crimson oasis with bevelled boards. Front boards blind-stamped with Gutenberg's initials inside a large double diamond. Spines gilt titled and with raised bands. All edges gilt. Marbled endpapers. Comprising 1185 text pages in lithographic 3-colour line reproducing the original rubrication, including 97 magnificent illuminated leaves in multi-coloured gravure. This edition, derived from the Insel Verlag edition, which was based on the copy in the Königlichen Bibliothek in Berlin, and the magnificently illuminated copy in the Ständischen Landesbibliothek in Fulda, took five years to develop. Limited to 1000 sets and printed on 100% rag content paper made especially for this work. Fine.

Johannes Gutenberg (c.1400-1468) is credited with the invention of the moveable-type printing press (the Gutenberg Press) around 1440. Here offered is an exquisite facsimile, the first American edition, of the first and finest book printed using Gutenberg's revolutionary new system. Only 48 copies are known to exist of the original 42-line bible. Kaplan's 1966 census of incunabula in Australia and New Zealand records a single original leaf only in the State Library of NSW (Kaplan, 88).

PMM, 1.

\$7750



CLASSIC EARLY EIGHTEENTH-CENTURY BUILDING MANUAL FOR TRADESPEOPLE

34

HALFPENNY, WILLIAM

The Art of Sound Building, Demonstrated in Geometrical Problems: Shewing Geometrical Lines For all Kinds of Arches, Niches, Groins, and Twisted Rails, both Regular and Irregular. With several other Draughts of Buildings and Staircases. All Curiously Engraven on Copper Plates. Wherein are laid down (suited to every Capacity) easy Practical Methods for Carpenters, Joiners, Masons, or Bricklayers, to work by.

London: Printed by Sam Aris for the Author, 1725. Foolsap folio, bound in full panelled calf with morocco title-label to spine. (vi, 4, 56, 2pp.). Complete with frontispiece; subscribers list; 20 engraved plates, most of which are folding; and errata leaf at end. A small stain affecting 2 preliminary pages only, otherwise a fine copy of the very rare first edition. Uncut and complete.

A classic architecture/building text from the early eighteenth-century, aimed specifically at tradespeople in the building trade and the improvement of their craft: "I earnestly desire all Workmen to lay aside erroneous Methods, and peruse this short Tract of mine, or some other, that so both they and their Art may get Reputation thereby." (Preface) From the two-page subscriber's list, which includes joiners, coopers, carpenters, engravers, painters, bricklayers, plasterers, masons, mathematicians, and carvers, among others, Halfpenny's building manual, his second architectural publication, following his *Practical Architecture* of the previous year, was much anticipated.

\$4500



ORIGINAL ARCHIVE OF THE ROAMING ANGLICAN MINISTER AND FOUNDER OF AUSTRALIA'S FIRST SUNDAY SCHOOL

35

HASSALL, REV. THOMAS

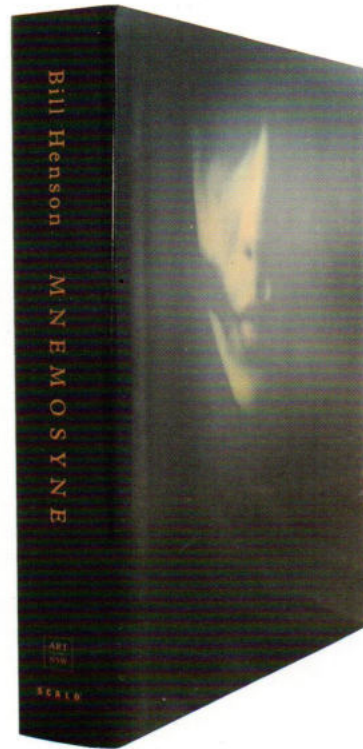
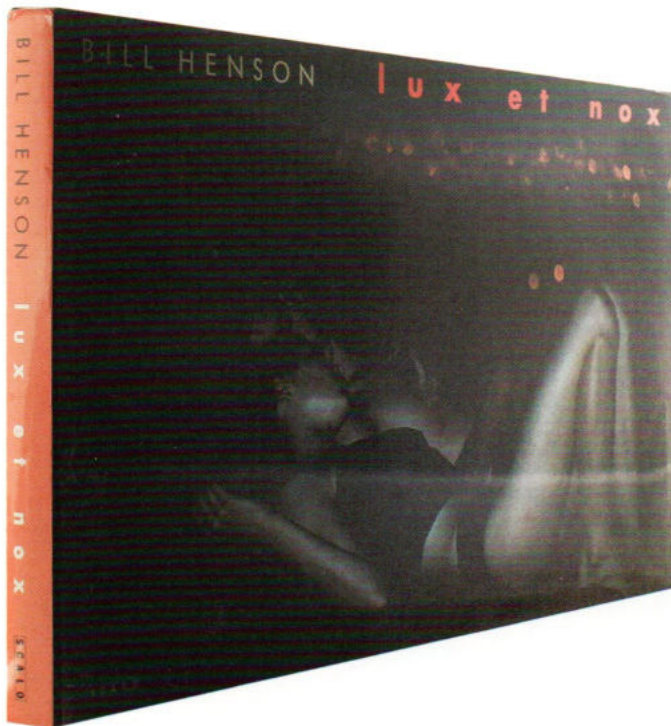
Personal papers of 'The Galloping Parson'

The collection comprises 56 pieces. It includes Hassall's Holy Orders, the warrant appointing him assistant chaplain in New South Wales, his 1843 appointment to the degree of Master of Arts, the Last Will and Testament of Thomas Hassall, printed funeral sermon preached by Rev. R. L. King on the occasion of Hassall's death, as well as other personal and professional correspondence, associated newspaper clippings, and a lock of Hassall's hair.

Thomas Hassall (1794-1868) was born in Coventry, England, to Rowland and Elizabeth Hassall. The family joined the London Missionary Society's 1796 expedition to Tahiti on board the *Duff*. In 1798, the Hassalls arrived in the new colony of New South Wales, settling in Parramatta. It was here, in 1813, that Thomas, still a teenager, established Australia's first Sunday school. A desire to enter the ministry saw him return to Britain in 1817 to study at Lampeter College, Wales, and in 1821 Australia's first candidate for ordination (*ADB* 1966) was ordained. Hassall was curate under the Reverend Samuel Marsden (whose eldest daughter he married in 1822) at St. Johns in Parramatta, before being appointed chaplain to the new convict settlement at Port Macquarie. In 1826, Hassall was appointed to Bathurst. A year later, he was assigned to the sprawling Cowpastures (Camden) parish, where he settled on Denbigh estate at Cobbitty and acquired the nickname of 'The Galloping Parson'.

Gunson, N. 1966, 'Hassall, Thomas (1794-1868)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 31 March 2015.

\$5000



SIGNED BY BILL HENSON

"In a photograph, we have simultaneously an absolute presence in the evidential authority of the medium and an entirely impossible dreamscape." (p. 175)

36

HENSON, BILL

Lux et Nox [Ed. by M. Jaeggi and W. Keller]

Zurich: Scalo, (2002). Oblong folio, bound in original navy blue cloth. Dust jacket (spine a little sunned, light edge-wear, lightly scratched/rubbed). (176pp.). First edition, SIGNED BY THE ARTIST. Fine.

Collection of evocative chiaroscuro portrait and land-/cityscape photographs by world-renowned Australian contemporary artist/photographer Bill Henson.

\$600

37

HENSON, BILL

Mnemosyne

Zurich: Scalo; and Sydney: Art Gallery of NSW, (2005). Thick quarto, bound in original green cloth. Dust jacket (a few light scratches). (504pp.). SIGNED BY THE ARTIST. Fine.

Photographic monograph accompanying the Bill Henson retrospective exhibition, covering three decades (1974-2004) of the artist's work, held at the Art Gallery of New South Wales in early 2005. Includes text contributions by Edmund Capon, Judy Annear, Jennie Boddington, David Malouf, Sebastian Smee, and others. Henson was born in Melbourne and has exhibited extensively in Australia and overseas.

\$400



SPECIAL ADVANCE EDITION

38

HILDER, J. J.

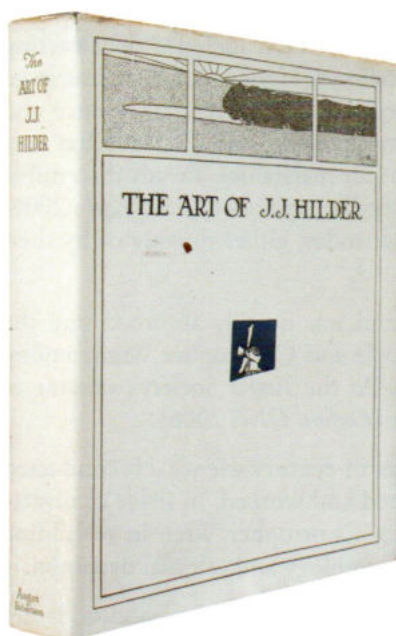
The Art of J. J. Hilder [Special advance edition]. Edited by Sydney Ure Smith and Bertram Stevens.

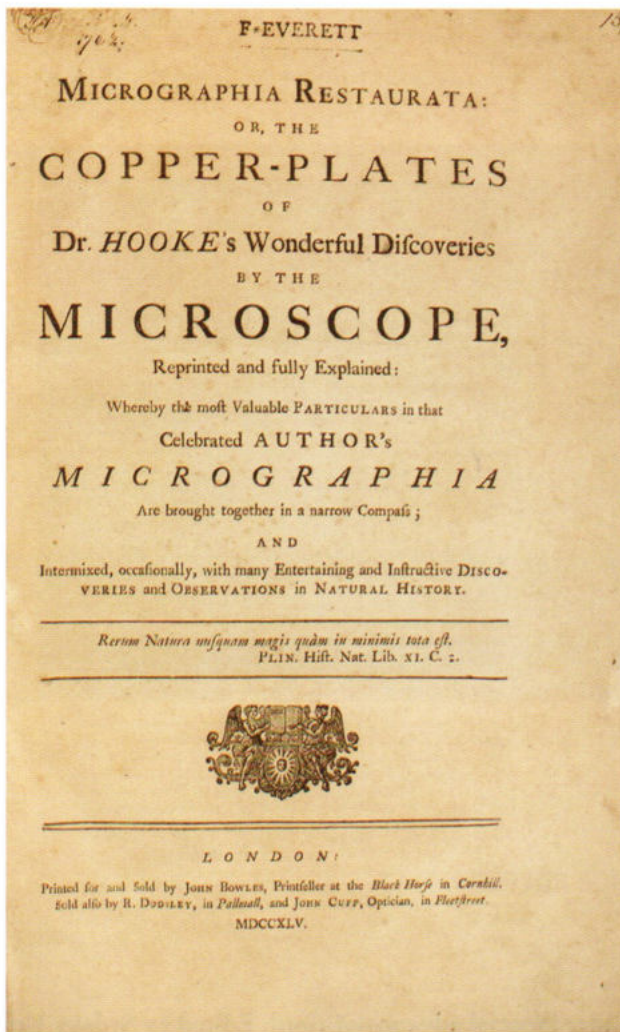
Sydney: Angus & Robertson, 1918. Thick quarto, bound in original cloth-backed printed boards. In near fine original dust jacket (spine and top edge slightly discoloured, a little wear along top edge). With all plates in two states (printer's proofs and published versions). The printer's proofs of the colour plates are individually mounted on stiff grey paper following the published versions. Inscribed by the publisher: "1 of 30 copies containing engraver's proofs of the colour plates, A/R. Ltd." Loosely inserted is an invitation to Mr & Mrs C. H. Bertie to attend a private viewing of The Hilder Memorial Exhibition on Friday, July 14th ... A fine and most desirable copy of this extremely rare issue, preserved in a contemporary full morocco slip-case.

Originally from Toowoomba, Queensland, Jesse Jewhurst Hilder (1881-1916) started his career as an employee of the Bank of New South Wales, before becoming a full-time artist in 1909, three years after being diagnosed with tuberculosis. Whilst in Sydney in the early 1900s, he attended Julian Rossi Ashton's art classes, where he met Sydney Ure Smith, Bertram Stevens, and Harry Julius, each of whom contributed to the present volume. Hilder's first exhibition was with the Society of Artists in 1907, whereupon Arthur Streeton proclaimed the young watercolourist "a genius" (*ADB* 1983). Also includes 'My Country' by Dorothea Mackellar, as illustrated by Hilder in 1915.

Smith, B. 1983, 'Hilder, Jesse Jewhurst (1881-1916)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 17 February 2015.

\$3000





THE BEGINNING OF THE FIELD OF MICROSCOPY

39

HOOKE, DR. (ROBERT)

Micrographia Restaurata: Or, the Copper-Plates of Dr. Hooke's Wonderful Discoveries by the Microscope, Reprinted and fully Explained: Whereby the most Valuable Particulars in that Celebrated Author's *Micrographia* Are brought together in a narrow Compass; And Intermixed, occasionally, with many Entertaining and Instructive Discoveries and Observations in Natural History.

*London: Printed for and Sold by John Bowles, 1745. Folio, bound in later quarter calf with marbled boards. (iv, 66, 4pp.). With woodcut printer's device on title-page; 33 engraved plates, 3 of which are folding; and numerous woodcut chapter tail-pieces. Uncut. Occasional light foxing and faint dust-soiling. The inner hinge of the title-page has been expertly strengthened. A skilful repair to the top margin of the title-page, where a 1762 signature has been excised. Previous owner's name above title. Plates XXI and XXX have been expertly laid down, and some neat tear repairs to the margins of plates IV, VIII, XVIII and XXXIII. A very good, bright copy of the second edition of Hooke's celebrated *Micrographia*. Very rare.*

The poorly son of a minister on the Isle of Wight, Robert Hooke (1635-1702) was originally intended for the Church. His ill-health, however, meant that he was left to pursue his own interests, which included constructing all manner of mechanical toys. Hooke would of course go on to become a giant of seventeenth-century science and “perhaps the greatest mechanical genius science has ever

had” (*PMM*, 147). Hooke's scientific reputation is based on his extraordinary talent for mechanics, already discernible when he was a young child, and his conception of nature as a great machine (*Complete Dict. of Scientific Biography* 2008, p. 482). His multifarious contributions to seventeenth-century science are still felt today, either directly or by their influence on contemporary and later scientists.

Having finished his schooling at Westminster, Hooke entered Oxford in 1653 and was quickly absorbed into the talented group of students and scholars, which included John Wilkins, Robert Boyle and Christopher Wren, among others, that was the forerunner of the Royal Society, officially formed in 1660. As the Royal Society's curator of experiments from 1662, Hooke helped to cement the role of empiricism in science (*Oxford DNB* 2006).

Hooke's genius is seen in his achievements and involvement in many areas of seventeenth-century science. He conducted experiments, created inventions (such as the modern air pump), published, lectured and worked, in fields as diverse as mechanics, chronometry, horology, surveying and architecture (he worked with Christopher Wren in rebuilding London after the Great Fire of 1666), microscopy, biology, optics, combustion, meteorology and celestial dynamics.

Hooke published *Micrographia*, his most important work, in 1665, the year before the Great Fire of London. It is a landmark publication in the history of science, and the beginning of the field of microscopy (*Oxford DNB*). It also displayed Hooke's aptitude for drawing (see, for example, the insect plates). As Westfall (*Complete Dict. of Scientific Biography*, pp-483-4) discusses:

If not the first publication of microscopical observations, *Micrographia* was the first great work devoted to them; and its impact rivalled that of Galileo's *Sidereus Nuncius* half a century before. For the first time, descriptions of microscopical observations were accompanied by profuse illustrations ... It remains one of the masterpieces of 17th Century science. Like Galileo's *Nuncius*, *Micrographia* presented not a systematic investigation of any one question but a banquet of observations with courses from the mineral, vegetable, and animal kingdoms. Above all, the book suggested what the microscope could do for the biological sciences. Hooke's examination of the structure of cork led to his coining the modern biological usage of the word “cell” ... In the animal realm, he inaugurated the study of insect anatomy. ...

Hooke also used the book as a means to elucidate his own inventions and scientific theories, including his theory of light. The experiments forming the basis of Book Two of Isaac Newton's *Opticks* (see Item 71) owe much to Newton's reading of Hooke's *Micrographia* (*Complete Dict. of Scientific Biography*, p. 484).

The second edition of *Micrographia*, titled *Micrographia Restaurata* ("Micrographia Restored"), here offered, was published eighty years after the first edition. By the mid-eighteenth century the first edition was becoming scarce and the diction was thought to be quite archaic. As such, the second edition was published in 1745, complete with all of the spectacular engravings from the first edition, all but seven of which were printed from the original copper plates, together with simplified versions of Hooke's observations in a more modern prose.

PMM, 147; Pugliese, P. J. 2006, 'Hooke, Robert (1635–1703)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 21 March 2015; Westfall, R. S. 2008, 'Hooke, Robert', *Complete Dictionary of Scientific Biography*, vol. 6, Charles Scribner's Sons, Detroit, pp. 481–488.

\$7500





NOT IN FERGUSON

40

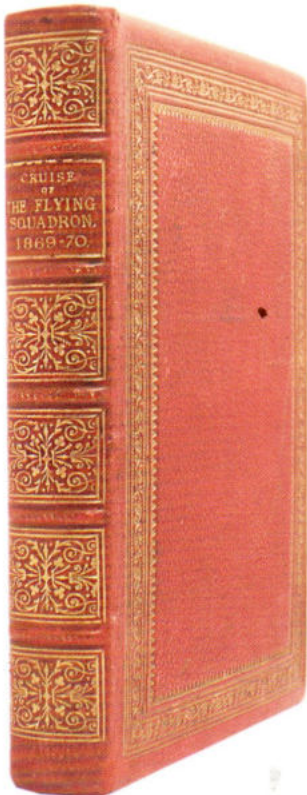
HORNBY, G. T. PHIPPS

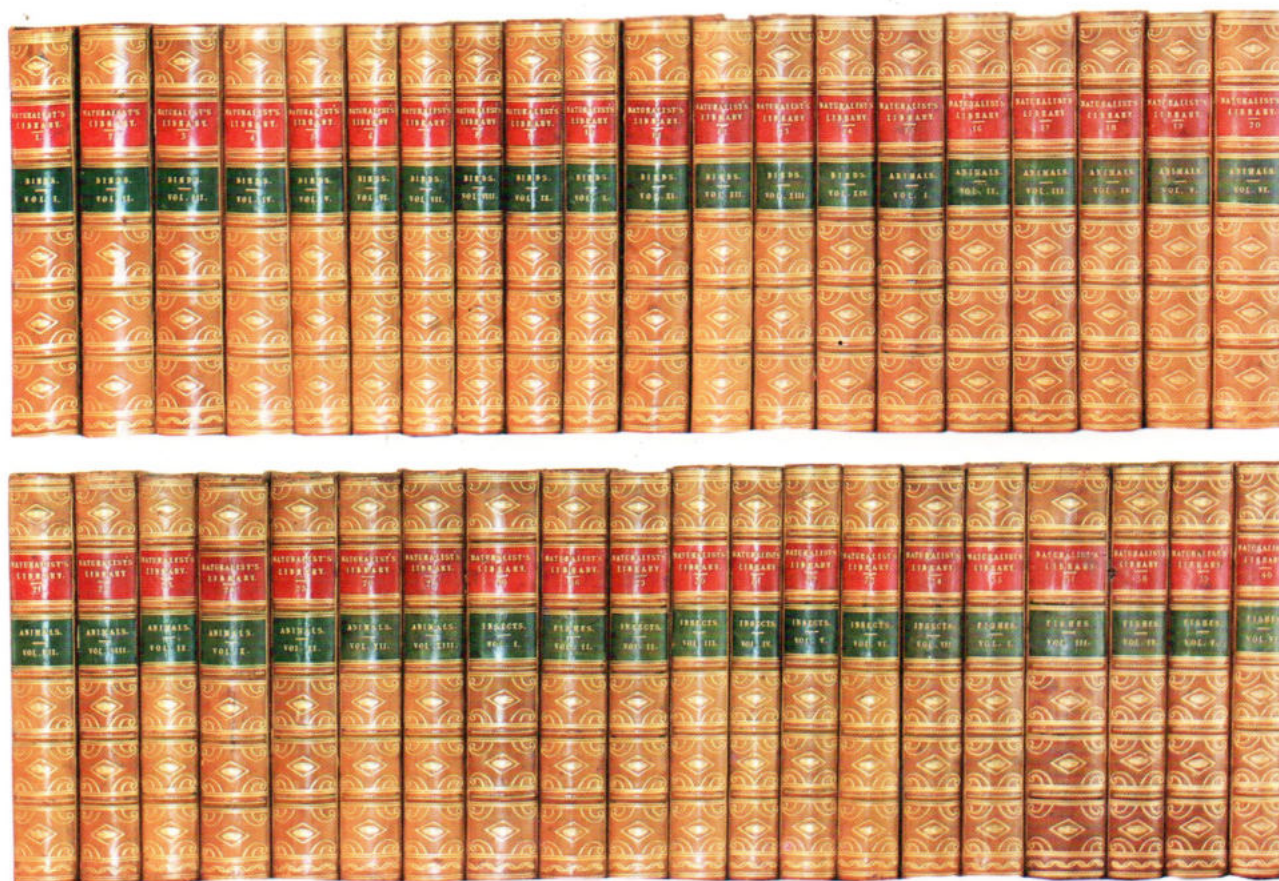
The Cruise Round the World of The Flying Squadron 1869-1870, under the command of Rear-Admiral G. T. Phipps Hornby.

London: J. D. Potter, 1871. Octavo, bound in full red presentation morocco with elaborate gilt borders on both front and rear boards. Spine extra gilt and with raised bands. Inside dentelles. All edges gilt. (iv, 290pp.). With a folding map – 'Track of the Flying Squadron 1869-1870'; title-vignette; engraved portrait of Her Majesty Emma, Queen-Dowager of the Hawaiian Islands; and 13 full-page coloured lithographs on thicker paper. Some discolouration/oxidization of the text.

The Flying Squadron consisted of six vessels under the command of Rear Admiral Hornby (not Hornley as cited by Ferguson, VI, 10315, "My Log" by Haynes) in his flagship HMS *Liverpool*. The squadron's object was "the display of the British flag ... in the distant parts of the world, in order to facilitate the withdrawal of most of our ships on foreign stations, under the influence of the present rage for economy" (p. 2). Between June 1869 and November 1870, Hornby's Flying Squadron covered more than 85 000 km, visiting 16 places, including Melbourne, Sydney and Hobart, in almost 17 months. By the appearance of the binding, it seems likely that Hornby's account was issued for presentation purposes only. Not in Ferguson.

\$1500





A HANDSOME SET OF A CLASSIC ZOOLOGICAL WORK IN ITS COMPLETE CONTEMPORARY STATE

41

JARDINE, SIR WILLIAM (ED.)

The Naturalist's Library ... [An entirely complete set in 40 vols.]

Edinburgh: W. H. Lizars, 1835-1866. Forty small octavo volumes uniformly bound in contemporary half calf over marbled paper boards with matching endpapers and edges. Spines extra gilt, raised spine bands and contrasting morocco title-labels. Aside from some offsetting and foxing, this is a particularly handsome set of this classic, entirely complete with all additional engraved title-pages, vignettes, portraits, and a wealth of magnificent hand-coloured plates. Desirable in its complete contemporary state.

The work is divided as follows: Ornithology (Vols. 1-14); Mammalia (Vols. 15-27); Entomology (Vols. 28-34); and Ichthyology (Vols. 35-40). Each volume includes a portrait and memoir of a prominent naturalist. As noted by Wood, Jardine's *Library* "is well described as a remarkable little library of early nineteenth-century zoology, as well as a brief account of the lives of the chief zoologists of all time, from Aristotle to Azara" (Wood 1931, p. 405). Designed to be affordable to the average person, *The Naturalist's Library* was an enormous success upon publication. Jardine himself is the author of fifteen of the volumes.

William Jardine (1800-1874) was a Scottish naturalist who studied in Edinburgh and Paris. He travelled extensively and corresponded with fellow naturalists world-wide, thereby accumulating specimens for description in his works and for inclusion in his remarkable private collection, which included some 6000 bird species (*Oxford DNB* 2004). Jardine's brother-in-law was the engraver William Home Lizars (1788-1859), who was responsible for the superb engravings.

Jackson, C. E. 2004, 'Jardine, Sir William, of Applegirth, seventh baronet (1800-1874)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 18 Jan 2015; Wood 1931, p. 405.

\$7500



EARLY CHARTS OF QUEENSLAND'S COASTLINE

42

KING, PHILLIP P.

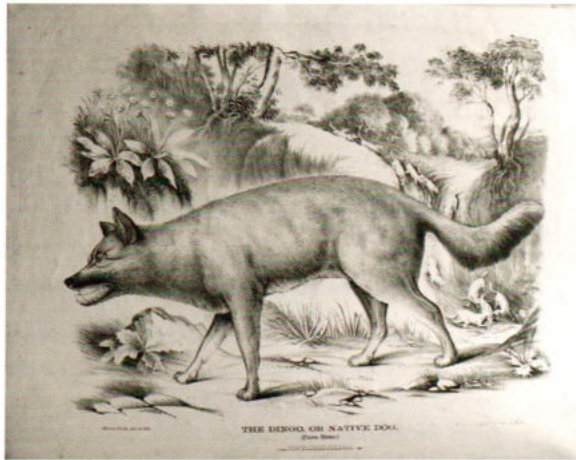
'Chart of part of the N.E. Coast of Australia, by Phillip P. King, Commander, R. N., 1819, 20, 21.' Sheets 1 – 3 [complete]. Engraved by J. Walker.

London: Published according to Act of Parliament at the Hydrographical Office of Admiralty, 1824. Sheet 1: published 10 November 1824, depicting Percy Isles to Halifax Bay (53 x 83 cm). Old damp stains at two corners of the blank margins not affecting the printed map. Sheet 2: published 17 November 1824, depicting Halifax Bay to Claremont Isles (89.5 x 56.5 cm). Additions & corrections by Lieut. Roe R. N. to 1829. Again, old damp stains at two corners of the blank margins not affecting the printed map. Sheet 3: published 17 November 1824, depicting Claremont Isles to Torres Strait (82.5 x 53 cm). Additions & corrections by Lieut. Roe R. N. to 1829. Mounted on board.

The son of Philip Gidley King, Phillip Parker King (1791-1856) was born on Norfolk Island. He entered the Royal Navy in 1807. In 1817, King was commissioned to survey those sections of the Australian coastline not previously examined by Matthew Flinders. Between 1817 and 1822, he undertook four voyages, the first three on board HMS *Mermaid* and the fourth on board HMS *Bathurst*, performing valuable surveys, particularly of the north and north-west coasts of mainland Australia, and of Macquarie Harbour in Tasmania, which had only recently been discovered by the British (ADB 1967). King was accompanied by fellow surveyor John Septimus Roe. The three maps here offered depict much of the coastline of what is now Queensland, from Percy Isles, south-east of Mackay, to the Torres Strait. King was made a fellow of the Royal Society in 1824 and subsequently completed important coastal surveys of South America. He later took up the role of commissioner of the Australian Agricultural Company.

'King, Phillip Parker (1791-1856)' 1967, *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 30 March 2015; Tooley, R. V. 1971, *Printed Maps of Australia: being a Catalogue of a Collection*, The Map Collector's Circle, London, part IV, issue 72, Nos. 801, 802, & 803.

\$10,000



BY THE FORMER CURATOR OF THE AUSTRALIAN MUSEUM

43

KREFFT, GERARD

The Mammals of Australia, illustrated by Miss Harriet Scott, and Mrs. Helena Forde, for the Council of Education; with a short account of all the species hitherto described.

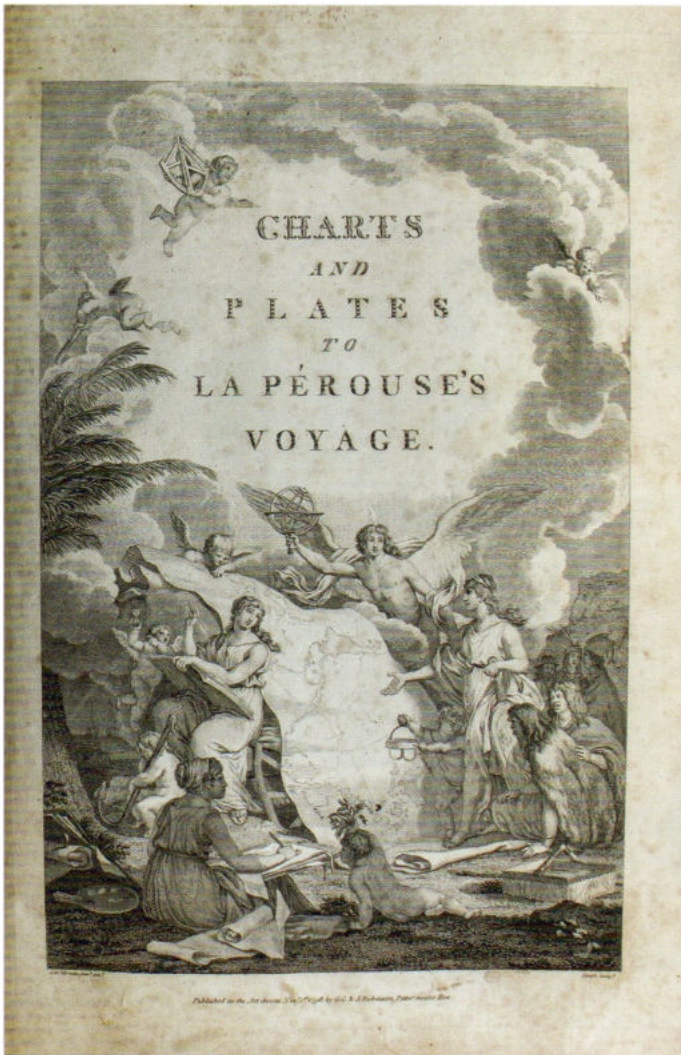
Sydney: Thomas Richards, 1871. Large folio, bound in half oasis with the original printed stiff boards bound-in. With 16 full-page lithographic plates (the title-page only lists 15 plates, omitting the wallaby plate by mistake), accompanied by descriptive letterpress text. Some foxing/soiling of the text. Rare.

German-born zoologist Gerard Krefft (1830-1881) arrived in Australia in 1852, spending his first years on the Victorian Goldfields. In 1857, he joined William Blandowski's expedition to the Lower Murray and Darling Rivers and was subsequently employed by the National Museum in Melbourne to catalogue the resultant collection of natural history specimens. In 1860, on Governor Denison's recommendation, Krefft was appointed assistant curator at the Australian Museum, and in 1864, he was promoted to curator. Krefft improved the museum's collections and published widely. He earned the respect of the international community and was a champion of Darwin's theory of evolution. In 1874, following a lengthy dispute with the museum's trustees, Krefft was dismissed.

Intended for use in schools, the present work offered an affordable alternative to "Mr. Gould's elaborate work" (Preface). It is illustrated with 16 full-page lithographs by the notable colonial artists and naturalists Harriet Scott and Helena Forde, daughters of A. M. Scott, entomologist and long-time trustee of the Australian Museum. Harriet and Helena's work adorns much of the scientific literature of the time.

Ferguson, VI, 11248; Rutledge, M. and Whitley, G. P. 1974, 'Krefft, Johann Ludwig (Louis) (1830-1881)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 9 December 2014; Wood 1931, p. 422.

\$3500



ATLAS TO THE RARE ROBINSON ENGLISH-LANGUAGE EDITION OF LA PÉROUSE'S VOYAGE

44

LA PÉROUSE, JEAN FRANÇOIS DE GALAUP, COMTE DE

Charts and Plates to La Pérouse's Voyage

London: G. G. & J. Robinson, 1798. Folio atlas [only], bound in contemporary half speckled calf over marbled boards (minor bumping/chipping/rubbing to extremities, front hinge starting). Spine with raised bands, morocco title-label and gilt lettering. Complete with engraved pictorial title-page by Heath after J. M. Moreau Jnr, 1 large folding world map illustrating La Pérouse's route, and 68 other charts and plates, many of which are double-page. Some offsetting of plates, and foxing. Rare.

In 1785, at the behest of King Louis XVI, French navigator La Pérouse (1741-1788) embarked on a circumnavigation of the Pacific and what was undoubtedly one of the great voyages of discovery. He was charged with completing the navigational work begun by Captain Cook; making observations on the various places, their inhabitants, flora and fauna, etc.; and determining the activities of rival European powers in the Pacific, as well as opportunities for the promotion of French interests. With two ships under his command, the *Boussole* and the *Astrolabe*, an impressive party, including naturalists, astronomers, historians, and artists, and armed with two of Captain Cook's compasses acquired through Joseph Banks, La

Pérouse weighed anchor at Brest on 1 August 1785. The expedition rounded Cape Horn, sailed up the coast of Chile, across to the Sandwich Islands, then north to Alaska and down the coast of North America as far as Monterey Bay in California. La Pérouse then proceeded across the Pacific to Macao and Manila, then up the coast of Asia to the Kamchatka Peninsula in Russia, before proceeding south to Botany Bay, via Samoa, Tonga and Norfolk Island. Two and a half years out from Brest, on 24 January 1788, La Pérouse arrived at Botany Bay, just as Captain Arthur Phillip was planning to move with the First Fleet to Port Jackson. La Pérouse set anchor two days later on the northern shore of Botany Bay (at La Pérouse) and remained for six weeks until 10 March 1788, when he set sail for the voyage home. He was never heard from again and it wasn't until some forty years later that the wrecks of the *Boussole* and the *Astrolabe* were discovered off Vanikoro in the present-day Solomon Islands. Fortunately, La Pérouse sent back regular reports to France (the last of which was sent from Botany Bay), which were subsequently published in 1797 by France's then revolutionary government.

Here offered is the atlas volume [only] produced to accompany the two-volume Robinson English-language edition of 1799 (the atlas bears the date 1798 on the title-page) of La Pérouse's remarkable voyage. Robinson's was one of three English translations from the French original published in the years 1798-1799, and whilst it was not the first, Robinson's is considered the best English edition, and is furthermore "extremely rare" (Hill 2004, 975). The atlas comprises finely engraved plates of cartographic, ethnological, botanical, and zoological interest from the places visited. Included is a plan of Massacre Cove, at Maouna (Tatuila) in the Navigator Islands (Samoa), and a depiction of the clash with Samoans, during which de Langle (the Commander of the *Astrolabe*) and eleven others of the expedition, as well as many Samoans, lost their lives.

Hill 2004, 975; Howgego, R. J. 2003, *Encyclopedia of Exploration to 1800*, Hordern House, Potts Point NSW, L20, pp. 587-589; Marchant, L. R. 1967, 'La Pérouse, Jean-François de Galaup (1741-1788)', *Australian Dictionary of Biography*, vol. 2, Melbourne University Press, pp. 85-86.

\$5000



EARLY NATURAL HISTORY TREATISE BY CELEBRATED NATURALIST AND PROTÉGÉ OF BUFFON

45

LACÉPÈDE, BERNARD GERMAIN ÉTIENNE DE LA VILLE-SUR-ILLON, COMTE DE

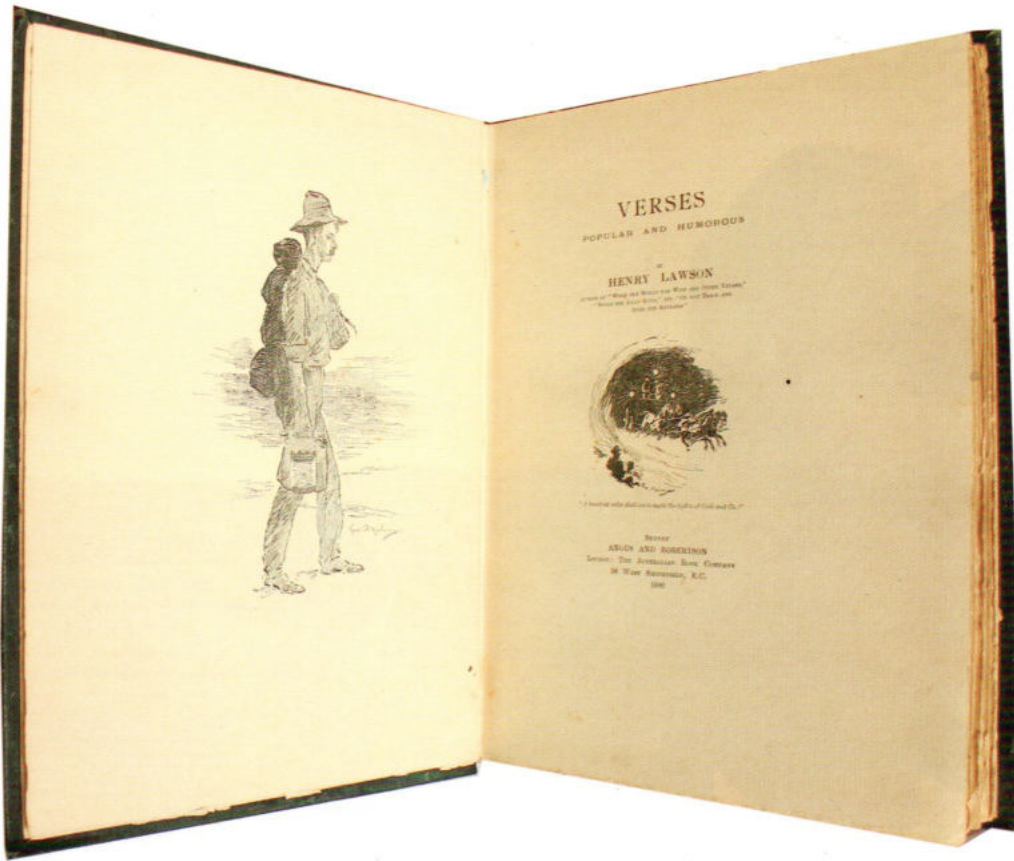
Histoire naturelle des quadrupèdes ovipares et des serpents. 2 vols.

Paris: Hôtel de Thou, 1788-1789. Two thick small quarto volumes bound in original full tree calf (a little rubbed, lower edges slightly blemished). Spines gilt, with raised bands, and contrasting title-labels. Marbled endpapers. Complete with 63 full-page engraved plates, 2 large folding tables, decorated chapter headings, and illustrated tail-pieces. Fine clean copies. Rare.

In 1785, Buffon (1707-1788), impressed by Lacépède's (1756-1825) early scientific publications, *Essai sur l'électricité naturelle et artificielle* (1781) and *Physique générale et particulière* (1782-1784), invited Lacépède to continue his encyclopaedic *Histoire naturelle* and to this end appointed him keeper and sub-demonstrator at the Cabinet du Roi in Paris. Lacépède contributed the final eight volumes (of which the first two are here offered), on oviparous quadrupeds (1788), snakes (1789), fishes (1798-1803, 5 vols.), and cetaceans (1804), to his mentor's monumental work, complete in 44 quarto volumes. After the Reign of Terror, Lacépède accepted a professorship at the newly constituted Muséum national d'Histoire naturelle. Lacépède Bay in South Australia was named after the celebrated French naturalist during Baudin's expedition to map the coast of Australia in 1800-1803. A rare and important early natural history treatise.

Appel, T. A. 2008, 'Lacépède, Bernard-Germain-Étienne De La Ville-Sur-Illon, Comte De', *Complete Dictionary of Scientific Biography*, vol. 7, Charles Scribner's Sons, Detroit, pp. 546-548; Wood 1931, p. 424.

\$4000



RARE DEDICATION ISSUE

46

LAWSON, HENRY

Verses, Popular and Humorous. ... [LARGE PAPER EDITION]

Sydney: Angus and Robertson, 1900. Quarto, bound in original full dark blue buckram with gilt lettering to spine. Top edge gilt and other edges uncut. (xvi, 252pp.). With frontispiece, title-vignette, and other illustrations by Frank P. Mahony. A generally clean copy (foxing/discolouration to first and last pages, ownership signature in ink on front free endpaper) of the very rare Dedication Issue, limited to 58 numbered copies (the "eight" in fifty-eight being added after printing in George Robertson's distinctive hand), this being copy No. 9, fully initialled "A & R". Containing 'A Song of Southern Writers', which appeared in *The Bulletin* of 28 May 1892 and has not been reprinted elsewhere. A notoriously desirable item. First edition, first issue. Educationist Fred Bridges' (1840-1904) copy, with his bookplate inside the front cover.

Famous Australian poet and short story writer Henry Lawson (1867-1922) published his first poem, 'A Song of the Republic', in *The Bulletin* in 1887. With the triumphant publications of *In the Days when the World was Wide* and *While the Billy Boils* by Angus and Robertson in 1896, the same year he married Bertha Bredt, Lawson became a writer of note. England soon beckoned, and in May of 1900, shortly after publishing his second volume of verse, here offered, he departed, brimming with anticipation, along with his wife and children. Whilst Lawson did enjoy some success in England, he ultimately returned disheartened in 1902, his marriage in tatters, and so too his well-being. The height of Lawson's literary career was behind him. His later years were characterised by a battle with depression and alcoholism, with intermittent periods spent in hospital and goal; poverty; and inevitable creative decline. Lawson died of a brain haemorrhage in 1922.

Mackaness 1951, No. 5B; Matthews, B. 1986, 'Lawson, Henry (1867-1922)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 4 March 2015.

\$4500



HENRY LAWSON 'MINIATURES'

47

LAWSON, HENRY

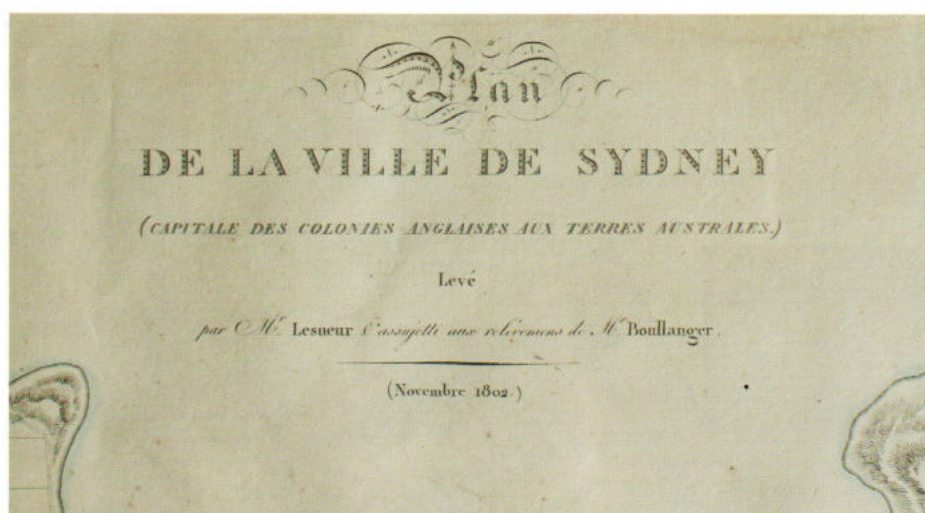
(1) *Mateship: A Discursive Yarn*; and (2) *The Stranger's Friend*. 2 vols.

Melbourne: Thomas C. Lothian, 1911. Miniature booklets, bound in original pale heliotrope wrappers with printed titles on front covers within rule and floral borders. Preserved together in a fine calf slip-case. Fine and desirable copies of Lawson's only 'miniatures', extremely uncommon in their first edition state.

Two short stories on the theme of friendship by an Australian literary legend, the poet and short story writer Henry Lawson (1867-1922). *Mateship* and *The Strangers' Friend* were published by Lothian as part of the Australian Miniatures series. They originate from the latter period of Lawson's troubled life, when depression and alcoholism had already sent him into a terrible decline. In 1920, Lawson was granted a pension of £1 a week by the Australian Literary Fund, though he died two years later.

Mackanness 1951, No. 13 & No. 14.

\$2000



ORIGINAL ENGRAVED MAP OF SYDNEY TOWN, 1802

48

LESUEUR, CHARLES ALEXANDRE

'Plan de la ville de Sydney (Capitale des colonies Anglaises aux Terres Australes), Levé par Mr. Lesueur & assujetti aux relèvemens de Mr. Boullanger. (Novembre, 1802.)' [Engraved map].

Original engraved map (34.5 x 48.5 cm) of Sydney, hand-coloured in outline, with key to 34 major landmarks in the infant colony. Mounted, glazed and framed in a period frame. Fine.

The map appears to be a prior printing of Lesueur's 'Plan de la ville de Sydney' of November 1802, which was published as part of François Péron and Louis Freycinet's *Voyage de découvertes aux Terres Australes* (1807-1816).

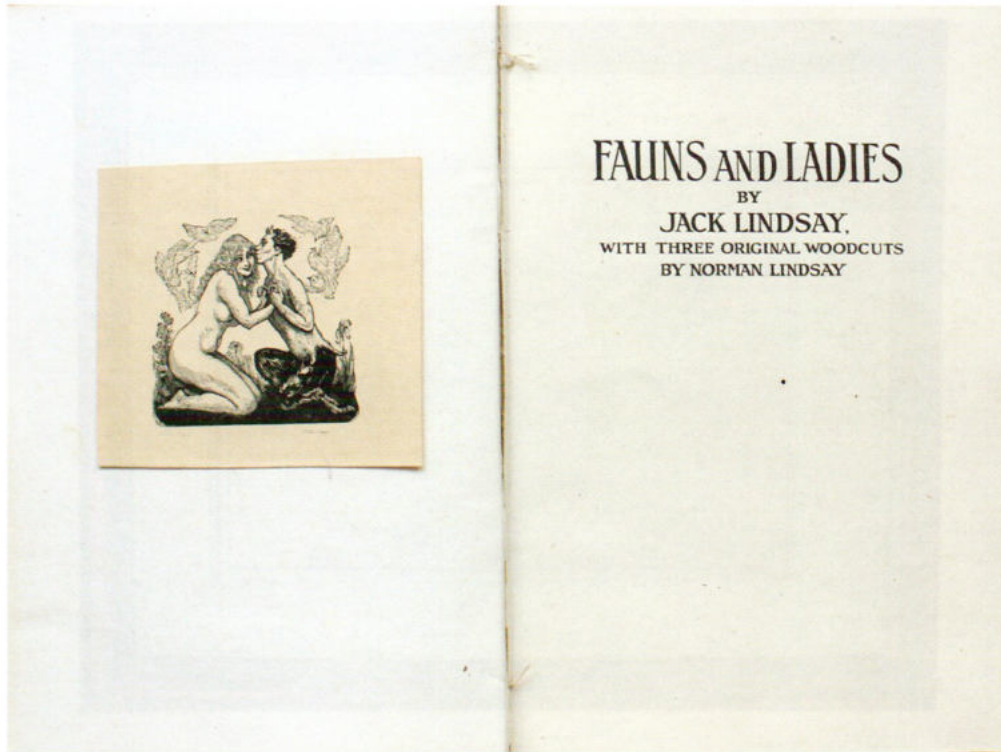
McCormick (1987, p. 96) records a similar (smaller at 19 x 21 cm, and more detailed) map, published as plate 1 in the Atlas (historique), published in 1807-1811, accompanying Péron and Freycinet's work (see Ferguson, I, 449). It depicts 38 major landmarks as at September 1802. Tooley (1979, pl. 172) records the same map as here offered, measuring 34.5 x 48.5 cm, dated November 1802 and naming only 34 landmarks. Tooley's map, however, bears the printed marginalia from the French Hydrographic Office: Hyd. Fr. No. 656 No. 30. He cites this map as being from the Freycinet Atlas accompanying the part of the *Voyage* relating to Navigation and Geography, published in 1812 (see Ferguson, I, 536). As the copy here offered does not bear the imprint of the French Hydrographic Office, we assume it to be a separately issued version, likely released prior to the Atlas in 1812. In any event, this is one of the earliest depictions of the infant English settlement of Sydney Town.

The French expedition under Nicolas Baudin, commissioned to chart the coastline of Australia, sailed into Sydney in 1802. On board was Charles Alexandre Lesueur (1778-1846), draftsman/naturalist. Lesueur's delightful Plan captures the detail of the infant colony. The roads are clearly marked and, for the first time, some are named. A rough road, the "Route de Parramatta", links Sydney with the important farming and market centre of Parramatta. Roads run parallel to the Tank Stream, and the important transverse road (now Bridge Street) crosses, by means of a log bridge, from the Government House (No. 1) side of the Cove to the convict side. When the log bridge collapsed, it was replaced with a stone one. The *Sydney Gazette* of 1 April 1804 proudly announced, "On Tuesday last, the New Bridge was rendered passable for carriages, and among the first that crossed the arch was one of the timber-carriages drawn by eight bullocks laden with a tree of immense size and weight." Sydney was still, of course, essentially a penal settlement with the Government as the major employer of labour, supplier of capital, and manufacturer (see the government saltworks No. 24). But there are hints on the Plan of the commencement of independent activity – see for example Robert Campbell's stores on the west side of the Cove (No. 10). Campbell was one of the first of the great merchants and entrepreneurs who would enrich themselves – and Sydney too – by their trading ventures. A fine and particularly elegant map showing the colony from unnamed Cockle Bay (Darling Harbour) in the north to Palmers Cove (Woollloomooloo Bay) in the south, and from Bennelong Point in the east to "Village de Brickfield" in the west. The principal buildings are identified by numbers and a legend.

Ferguson, I, 449 & 536; McCormick, T. 1987, *First Views of Australia 1788-1825: A History of Early Sydney*, David Ell Press, Sydney; Tooley, R. V. 1979, *The Mapping of Australia*, The Holland Press, London.

\$20,000





LINDSAYANA FROM THE HAND PRESS OF J. T. KIRTLEY, PRECURSOR OF THE FANFROLICO PRESS

49

LINDSAY, JACK AND NORMAN (ILL.)

Fauns and Ladies

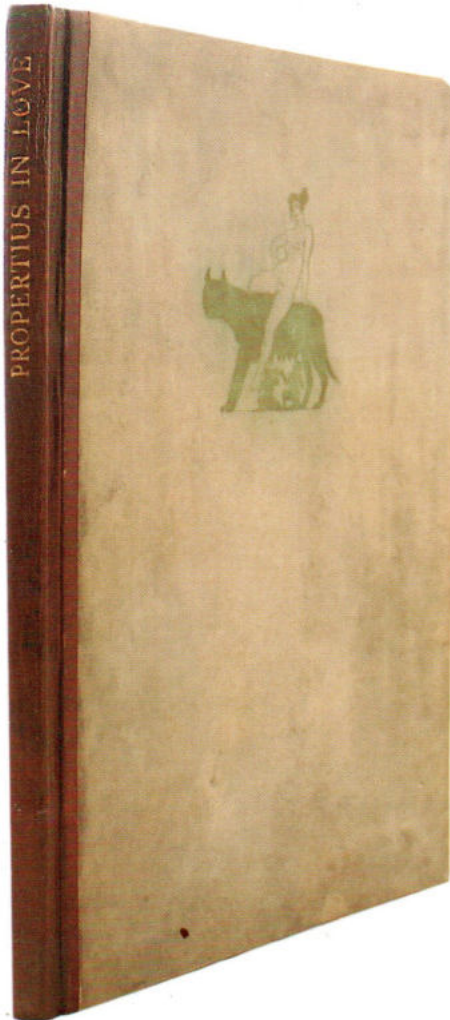
(Sydney: For Subscribers only, 1923). Small quarto, bound in original quarter white sheepskin over pale blue/green paper boards. Spine gilt. Top edge gilt, other edges uncut. In chipped/ marked dust jacket with printed paper title-label to spine. (xii, 64pp.). Complete with 3 tipped-in original woodcuts by Norman Lindsay, each identically numbered, No. 101, and either fully signed "Norman Lindsay" or initialled "N. L.". Edition limited to 210 numbered copies, this being No. 101, fully signed by the author, "Jack Lindsay". *Fauns and Ladies* was printed entirely by hand on hand-made paper and was sold to subscribers only. It was the first book printed on the hand press of J. T. Kirtley. Fine and rare.

Jack Lindsay (1900-1990), writer and scholar, was Norman Lindsay's first child. *Fauns and Ladies*, a book of Jack's poetry adorned with Norman's engravings, was published in 1923, at a time when father and son, reunited in 1919 after a decade of separation, enjoyed a strong emotional and intellectual connection (ADB 2012). Jack championed Norman's Nietzschean-influenced philosophy, 'vitalism', which "affirmed that life finds its highest realisation in creative inspiration. It celebrated energy, play and sexuality, and was fiercely anti-Christian and anti-modernist, looking to the Greco-Roman world for artistic inspiration." (ADB) *Fauns and Ladies* was the very first book printed on the hand press of John Kirtley, with whom Jack established the Fanfrolico Press (Lindsay's translation of Aristophanes' *Lysistrata*, published in 1925, was the first to carry the Fanfrolico imprint). A lovely example of private-press book production.

Gillen, P. 2012, 'Lindsay, John (Jack) (1900-1990)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 31 January 2015.

\$4000





THE EXCEPTIONALLY RARE OVERSEAS EDITION

50

LINDSAY, JACK (TRANS.) AND NORMAN (ILL.)

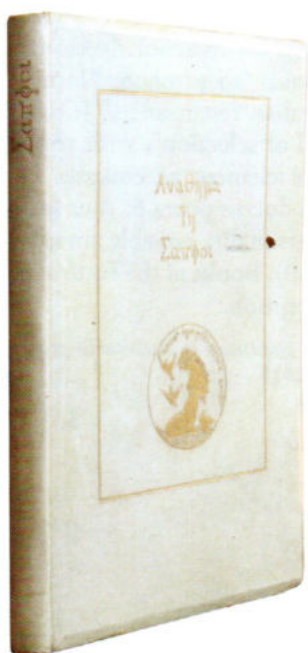
Propertius in Love. Done into English verse from the Latin by Jack Lindsay with XVIII illustrations by Norman Lindsay.

London: Fanfrolico Press, 1927. Folio, bound in original brown morocco-backed goat vellum boards with decoration in gilt (rubbed) by Norman Lindsay on front board. (90pp.). With large title-vignette, and 17 illustrations by Norman Lindsay. Issued for subscribers only, the Overseas Edition (presumably for the Australian market) was limited to 15 numbered and signed copies, this being copy no. 3, fully signed "Jack Lindsay". The English edition, issued simultaneously, was limited to 60 copies. Printed at the Chiswick Press on Van Gelder handmade paper. Slight foxing and age-toning. Exceptionally rare.

Writer/scholar Jack Lindsay's (1900-1990) rendering of the love affairs of the ancient Roman poet Sextus Propertius into English, enhanced by the pen drawings of his father, the artist Norman Lindsay (1879-1969). This is one of the earliest productions of the Fanfrolico Press, the private press founded by Jack Lindsay and John Kirtley in Sydney in 1925 and re-established in London in 1926, best known for its scholarly erotica. In London, Jack and Kirtley hoped, it is said, "to promote Norman Lindsay's notion of a sexually utopian Australian renaissance." (*Oxford DNB* 2004) As Lindsay writes, his "method of selection", with regard to the present work, "omits the aetiological element accentuates the character of Propertius as lover rather than as doctus poeta & thus seeks to achieve a living & coherent picture of a personality amiable amorous and bravely at the mercy of his instincts" (p. 89). Books of the Fanfrolico Press are highly collectible, and this is no exception.

Borg, J. M. 2004, 'Lindsay, John (1900-1990)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 27 March 2015.

\$3500



MASTERPIECE OF THE FANFROLICO PRESS

51

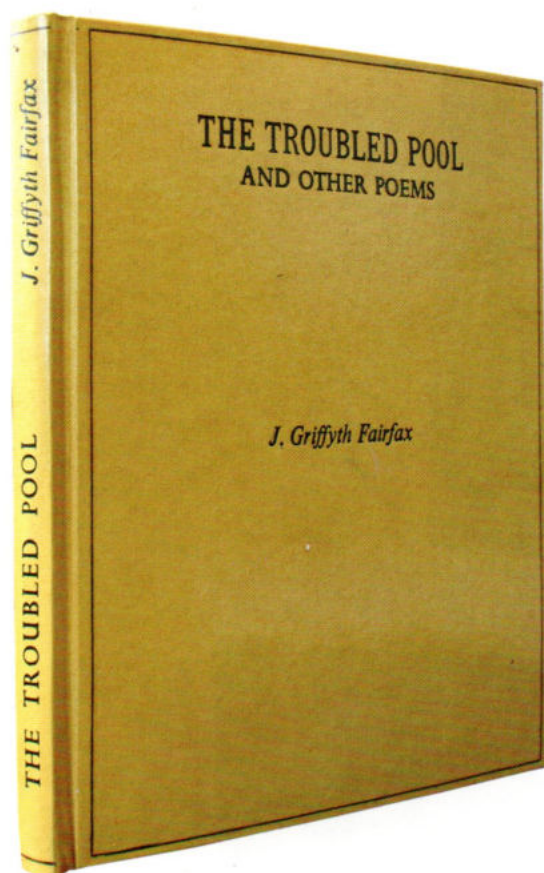
LINDSAY, JACK (TRANS.) AND NORMAN (ILL.)

A Homage to Sappho

(London: The Fanfrolico Press), 1928. Small quarto, bound in original full vellum with bevelled boards. Gilt crest and title to front cover and gilt title to spine. All edges gilt. (68pp.). Complete with 15 delicate original etchings by Norman Lindsay. Printed on Japon vellum in an edition limited to 70 numbered copies signed by "Jack Lindsay", this being Copy No. 56. A particularly fine crisp copy, preserved in a fleece-lined, vellum-backed folding solander case with gilt title to spine. Bookplate of Francis E. Bliss inside front cover.

This work is purported to be the finest and most expensive publication issued by the Fanfrolico Press, co-founded by Jack Lindsay and John Kirtley in Sydney in 1925, and subsequently transplanted to London the following year. P. R. Stephenson replaced Kirtley as co-publisher towards the end of 1927. Translated from the Greek by Jack Lindsay (1900-1990), writer and scholar, and illustrated by his father, the controversial and prolific Australian artist Norman Lindsay (1879-1969), *A Homage to Sappho* is a superb collaborative effort by father and son and arguably the most elusive of all Lindsayana.

\$17,500



LIMITED EDITION WITH AQUATINTS BY LIONEL LINDSAY

52

LINDSAY, LIONEL (ILL.) AND FAIRFAX, J. G.

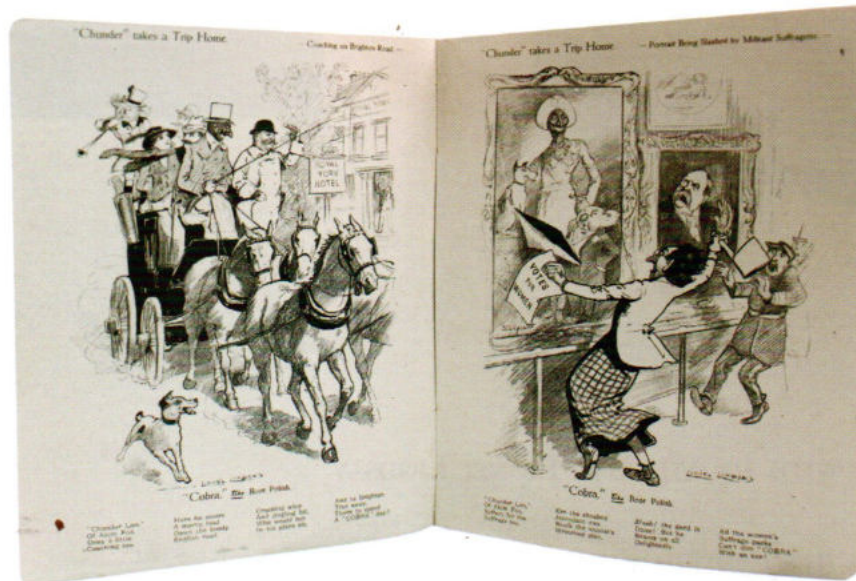
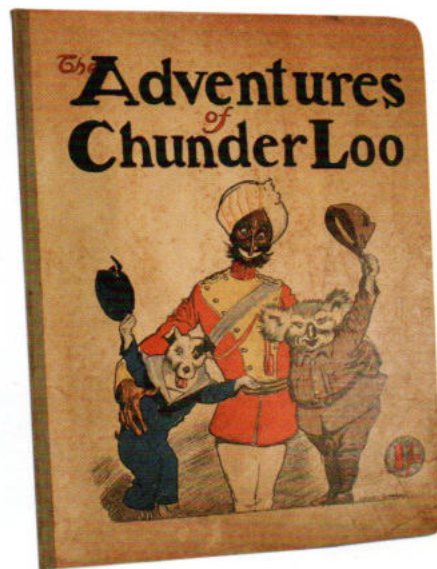
The Troubled Pool, and Other Poems.

London: Smith, Elder and Co. (printed at the Chiswick Press), 1911. Quarto, in full yellow calf with black lettering to front cover and spine. (viii, 78pp.). With 6 original full-page etched aquatints, each fully signed by the artist "Lionel Lindsay". This edition, printed on hand-made paper, is limited to 100 numbered copies, this being copy No. 33, fully signed "J. Griffithy Fairfax". Uncut, and with the original tissue-guards opposite each plate. Magnificently produced at the Chiswick Press. Some foxing/offsetting of the plates, otherwise a fine copy of a rare work. With photocopied typescripts of notes by Lionel Lindsay to his son Peter Lindsay, pertaining to Lindsay's part in the making of the book, and a photocopied typescript of a letter by Lindsay to Fairfax regarding unresolved recompense for same, loosely inserted.

A collection of poems by expatriate poet James Griffyth Fairfax (1886-1976), of the *Sydney Morning Herald* Fairfaxes, beautifully illustrated by Lionel Lindsay (1874-1961), elder brother of Norman Lindsay and a notable figure in early twentieth-century Australian art. Lindsay was first recognised for his etchings in 1907, when he exhibited etchings of old buildings in The Rocks with the Society of Artists, Sydney. In 1927, he held another extremely successful exhibition of etchings, dry-points and wood-engravings at Colnaghi's, London. Lindsay illustrated books by Henry Lawson and Steele Rudd and contributed to numerous periodicals, such as *The Hawklet*, *The Bulletin*, and *The Lone Hand*. He was also an influential art critic, and a trustee of the Art Gallery of New South Wales. In 1941, Lindsay was knighted for his services to Australian art. A rare and beautiful acquisition.

Smith, B., 1986, 'Lindsay, Sir Lionel Arthur (1874-1961)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 12 November 2014.

\$4500



RARE EPHEMERAL AUSTRALIANA ILLUSTRATED BY LIONEL LINDSAY

53

(LINDSAY, LIONEL [ILL.])

The Adventures of "Chunder Loo." [By Ernest O'Ferrall, pseud. "Kodak"]. Published by Blyth & Platt (Australia) Ltd., proprietors of "Cobra," The Boot Polish.

(Sydney: John Sands, n.d. [1917]). Quarto, bound in original cloth-backed colour illustrated boards. (54pp.). With 52 pages of illustrations by Lionel Lindsay, with O'Ferrall's verse below the illustration. A fine copy. Extremely scarce.

Lionel Lindsay (1874-1961), artist and journalist of the famous Lindsay family of artists, illustrated advertising jingles by Ernest O'Ferrall for Cobra boot polish which appeared in Sydney's *Bulletin* magazine in the early 1900s. The ads, featuring the character of "Chunder Loo" of "Akim Foo" and his friend "bear" (a koala) who travel near and far promoting "Cobra", proved so popular that they were published in a single volume. A rare piece of Australian folk art/history illustrated by an influential figure in early twentieth-century Australian art.

Muir 1992, 5477.

\$3000



SIGNED LIMITED EDITION OF LIONEL LINDSAY'S SURVEY OF THE ART OF BRITISH ILLUSTRATOR CHARLES KEENE

54

LINDSAY, LIONEL

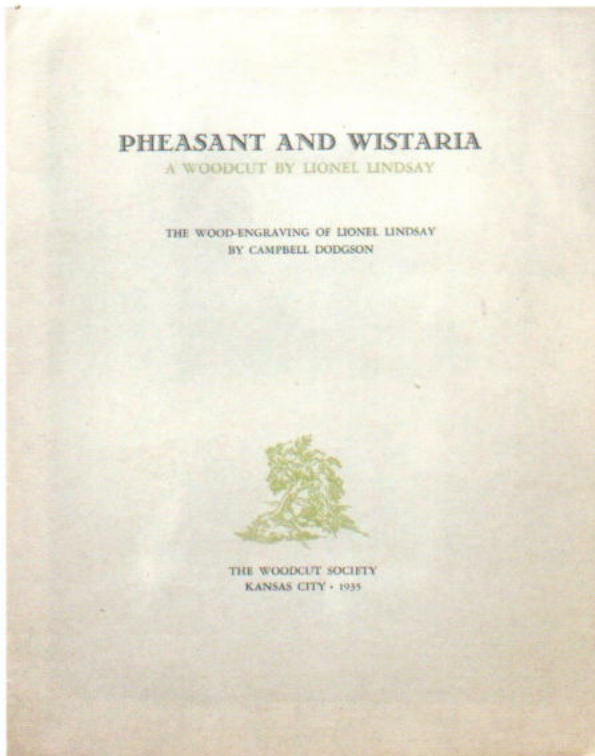
Charles Keene: The Artists' Artist. ...

London: Published for the Author by P. & D. Colnaghi & Co., 1934. Large quarto, bound in original cream-coloured quarter cloth over pale blue boards (corners bumped). Top edge gilt and other edges uncut. (viii, 16pp. text). With portrait, and 55 full-page collotype plates with captioned tissue-guards. Edition limited to 130 copies on hand-made paper, of which this is No. 36, fully signed "Lionel Lindsay". A fine crisp copy.

London-born illustrator Charles Keene (1823-1891) completed his apprenticeship with Whympers wood-engravers. He contributed his first sketch to the humorous weekly *Punch* in 1851. In 1864, Keene was promoted to chief social cartoonist. From that time on, Keene worked almost exclusively for *Punch*, contributing his final drawing in 1890. Among Keene's artistic influences were the German artist Adolph von Menzel as well as the Pre-Raphaelite illustrators (*Oxford DNB* 2004). Having admired Keene's work from a young age, the prominent Australian artist and art critic Lionel Lindsay, who refers to Keene as "the greatest of English draughtsmen" (p. 13), herewith presents a survey of Keene's art, comprising "examples carefully selected to cover all phases of his work." (Preface)

Houfe, S. 2004, 'Keene, Charles Samuel (1823-1891)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 26 Feb 2015.

\$1250



RARE LIONEL LINDSAY WOODCUT

55

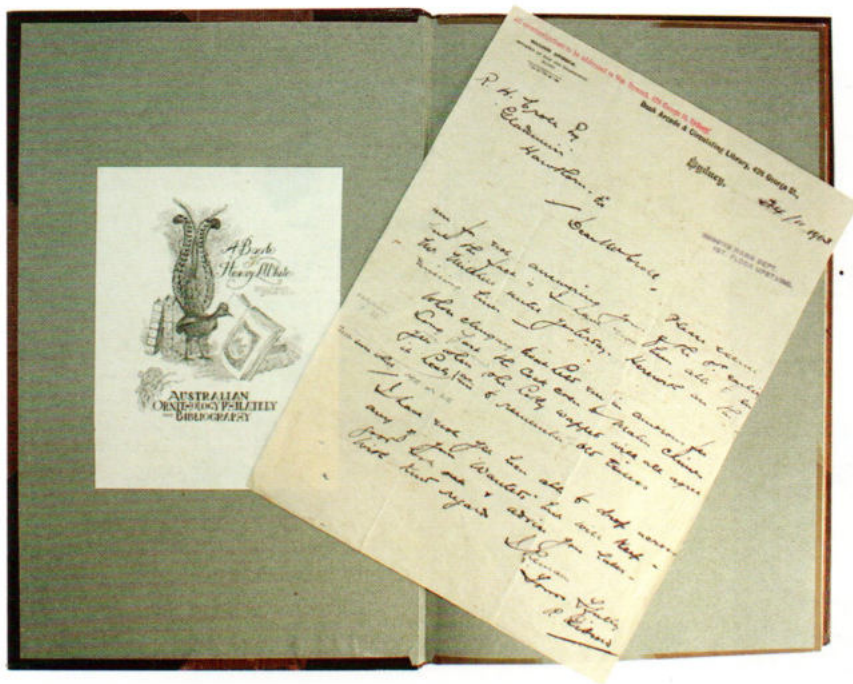
LINDSAY, LIONEL

Pheasant and Wistaria: A Woodcut by Lionel Lindsay. The wood-engraving of Lionel Lindsay by Campbell Dodgson.

Kansas City: The Woodcut Society, 1935. Folio, in the original illustrated portfolio printed in black and light green ink. Text by C. Dodgson printed in double-column and the original woodcut, measuring 22 x 12.5 cm, neatly mounted and signed by the artist in the block and inscribed by him in pencil below the margin to Alfred Fowler (1889-1859), who founded the Woodcut Society in 1932. Colophon at end stating that this is copy No. 1 of a limitation of 200 copies printed exclusively for members of the Woodcut Society. Fine and extremely rare.

Lionel Lindsay (1874-1961), born in Creswick, near Ballarat, Victoria, was of the famous Lindsay clan of artists and writers. Lindsay started out as an illustrative journalist and went on to become an internationally recognised master printmaker, his preferred mediums being etching, and wood-engraving in the tradition of Thomas Bewick. Other significant influences on Lindsay's art include Charles Keene (see Item 54) and Albrecht Dürer. Here offered, in Dodgson's words, is "a capital example of the art of the foremost wood-engraver of Australia."

\$2000



ONE OF THE EARLIEST PUBLICATIONS ILLUSTRATED BY NORMAN LINDSAY

56

(LINDSAY, NORMAN [ILL.] AND STEPHENS, A. G.)

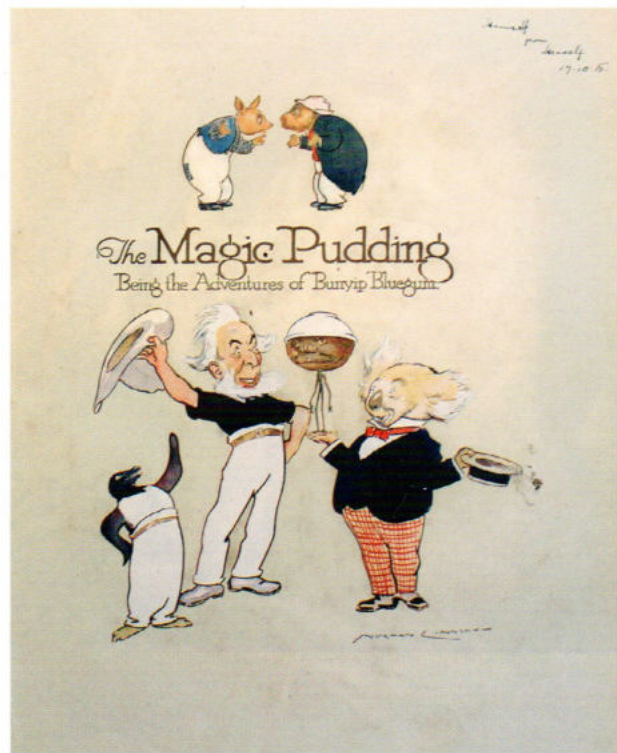
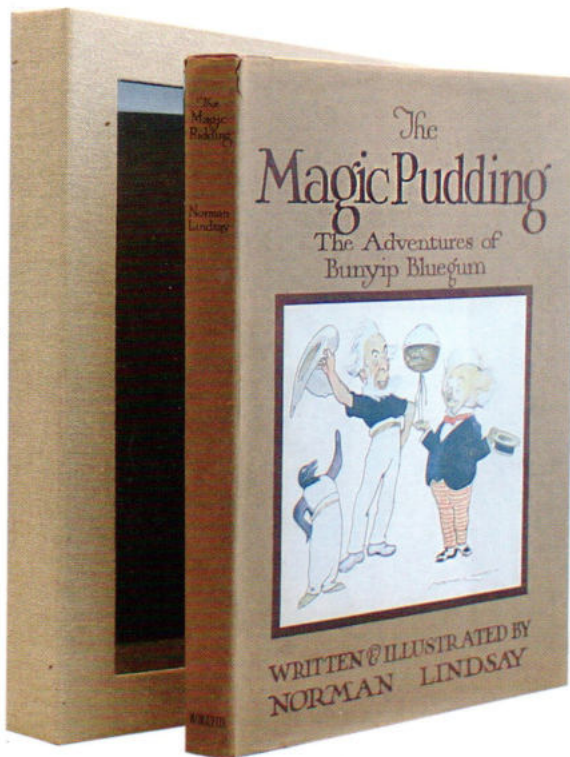
Oblation

Sydney: Websdale, Shoosmith & Co., (1902). Tall quarto, bound by Morrell of London in half brown oas for Henry L. White of Belltrees, Scone, N.S.W. (bookplate inside front cover). Spine titled in gilt. Top edge gilt and other edges uncut. With the original tan-coloured printed wrappers bound-in. (xxxvi pp.). Illustrated by Norman Lindsay with numerous drawings, many of which are full-page, and illustrated initials. Only 99 copies were produced on special large paper, of which this is copy no. 23, fully initialled "N. L.", as well as "A. G. S." in Stephens' usual purple ink. This copy bearing the provenance of R. H. Croll, 4 November, 1903, with a hand-written letter to Croll from the bookseller providing the missing words to the ode on p. XXII, loosely inserted. Extremely scarce, being one of the earliest publications illustrated by Lindsay.

Alfred G. Stephens (1865-1933), writer and literary critic, was an influential figure in Australian literary history. He joined Sydney's *Bulletin* in 1894 and soon after established the 'Red Page' on the magazine's inside cover, a forum for Australia's burgeoning literary scene. Stephens exercised, as literary editor, significant control over the publication of books by Australian authors, and also established the literary journal *Bookfellow*. *Oblation*, here offered, stems from Stephens' "creative period", beginning with his appointment at *The Bulletin* (ADB 1990), and is copiously illustrated by Norman Lindsay, then only twenty-three. On first viewing Lindsay's drawings in 1900, Stephens described them as "the finest example of pen-draughtsmanship of their kind yet produced in this country" (ADB 1986, entry for N. L.). Lindsay was offered a position at *The Bulletin* as staff artist in 1901.

Lee, S. 1990, 'Stephens, Alfred George (1865-1933)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 21 February 2015; Smith, B. 1986, 'Lindsay, Norman Alfred (1879-1969)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 21 February 2015.

\$3000



THE ULTIMATE COPY OF NORMAN LINDSAY'S ROLICKING CHILDREN'S CLASSIC

57

LINDSAY, NORMAN

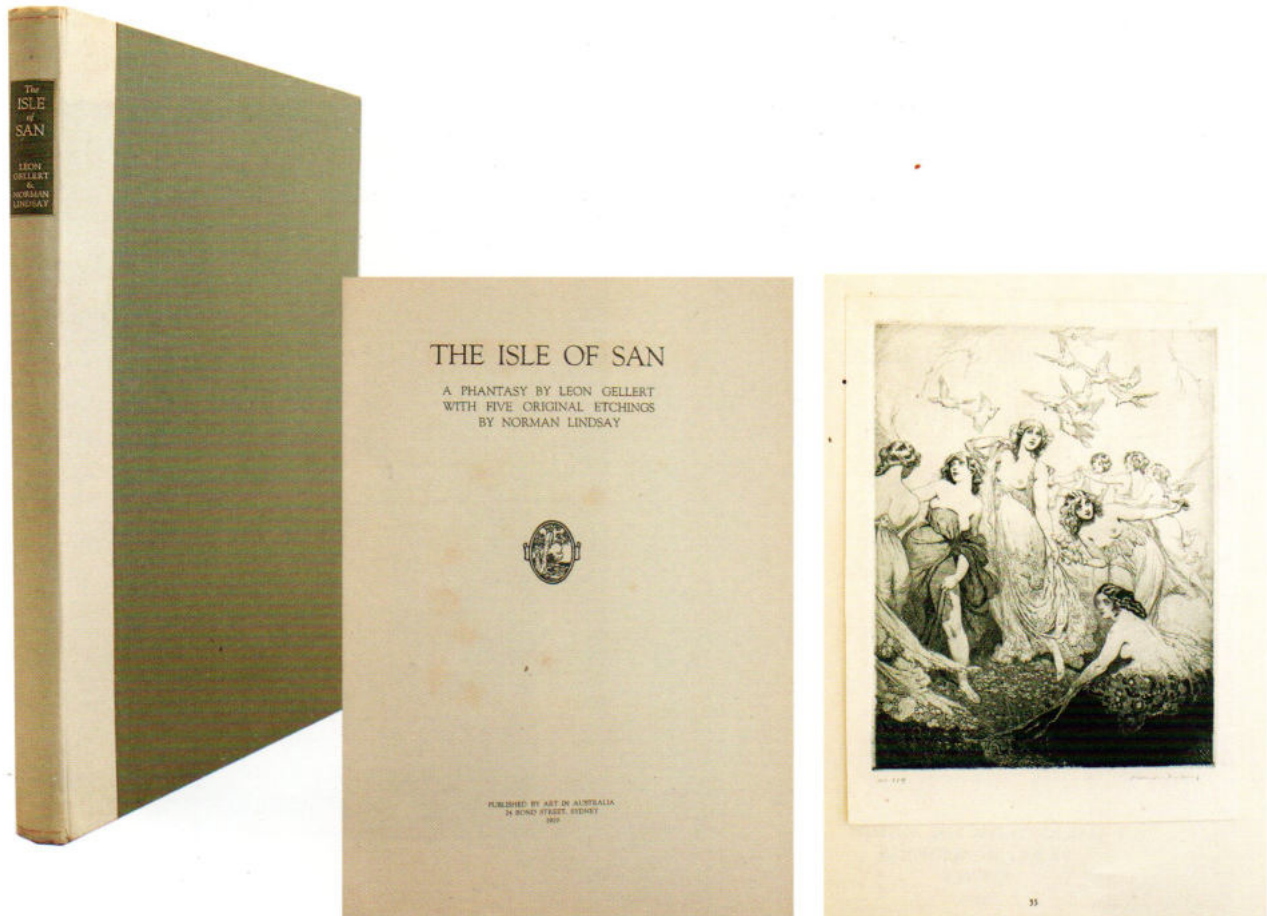
The Magic Pudding: Being the Adventures of Bunyip Bluegum and his friends Bill Barnacle & Sam Sawnoff.

Sydney: Angus & Robertson, (1918). Quarto, bound in original quarter cloth with printed boards and a near perfect pictorial dustjacket. (172pp.). With illustrated half-title page, additional colour pictorial title-page, title-vignette, and numerous black & white illustrations throughout by the author. A superb copy of the first edition, first issue, with the green A & R patterned endpapers. Bearing a delightful contemporary inscription on half-title: "Himself from Herself, 17.10.18." Preserved in a custom-made glassine-fronted folding solander case.

The Magic Pudding has been in print for almost a century; Norman Lindsay was right when he asserted that children liked to read about food! (*The Magic Pudding* was purportedly born of an argument between Lindsay and Bertram Stevens about children's reading preferences.) Of all the great classics of Australian children's literature, *The Magic Pudding* stands immortal. It's a fantastical comedy about some friends – a koala, a sailor, and a penguin – and their quest to keep their magical pudding, an ill-tempered self-renewing (or "cut-an'-come-again") Puddin' by the name of Albert, from the shady duo of Possum and Wombat, the "puddin'-thieves".

Muir 1992, 4263; Richards, M. 1988, *People, Print, & Paper: A catalogue of a travelling exhibition celebrating the books of Australia*, National Library of Australia, Canberra, p. 58.

\$9000



CONTAINING THE FIRST NORMAN LINDSAY ETCHINGS TO BE USED AS BOOK ILLUSTRATIONS

58

LINDSAY, NORMAN (ILL.) AND GELLERT, LEON

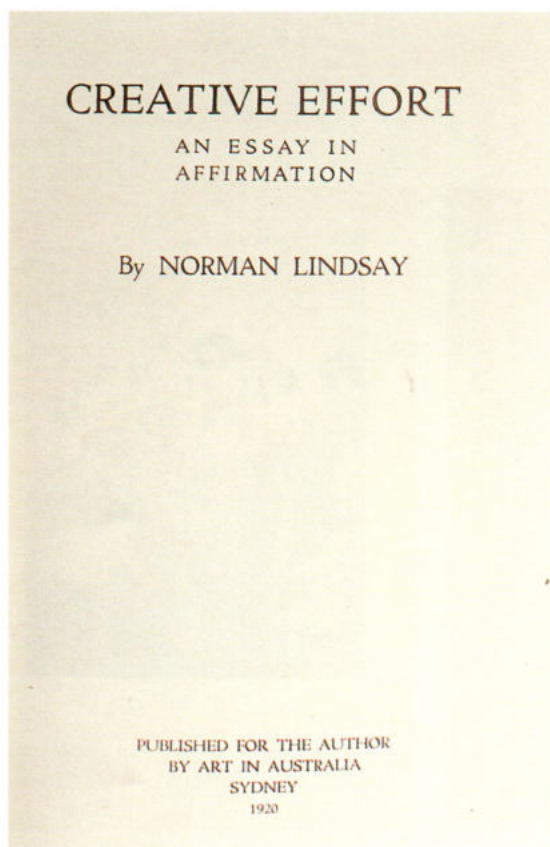
The Isle of San: A Phantasy by Leon Gellert with five original etchings by Norman Lindsay

Sydney: *Art in Australia*, 1919. Folio, bound in original vellum-backed green buckram with title-label to spine. (10, 140pp.). Complete with dry-point portrait of the author by Norman Lindsay, including captioned tissue-guard; title-vignette; and 5 large original etchings, each numbered (No. 63) and signed by Norman Lindsay, and all with the original captioned tissue-guards. The first letter of each poem printed in colour. Limited to 120 copies, this being No.117, fully signed by the author, "Leon Gellert". The etchings are fine and crisp. A desirable copy.

Australian poet Leon M. Gellert (1892-1977) is perhaps better known for his *Songs of a Campaign*, a book of verse inspired by his experiences as a soldier in World War I, which was published two years previously, in 1917, to critical acclaim. Gellert became acquainted with Australian artist/writer Norman Lindsay (1879-1969) later that same year, as Lindsay was enlisted to illustrate an enlarged edition of *Songs*, published by Angus & Robertson. Lindsay introduced Gellert into his circle of artist and writer friends, including Sydney Ure Smith of *Art in Australia*, the publisher of Gellert's second book of verse, *The Isle of San*, here offered. Norman Lindsay writes of Gellert's allegorical *Isle of San* as follows: "To me 'The Isle of San' expresses Youth's eternal awakening to the failure of ideals. And it is the finer song, because it revolts from failure. Not life is repudiated, but all that pollutes life; not love is rejected, but human cowardice that brands it with the scar of sin." (p. 3) The five stunning original etchings were personally produced by Rose Lindsay on her etching press at Springwood. They are: The Song; The Dance of Innocence; The Grey-Eyed Girl; The Valley of Desire; and Acceptance. They were the first Norman Lindsay etchings to appear as part of a book.

Souter, G. 1996, 'Gellert, Leon Maxwell (1892-1977)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 15 November 2014.

\$22,500



RARE FIRST EDITION

59

LINDSAY, NORMAN

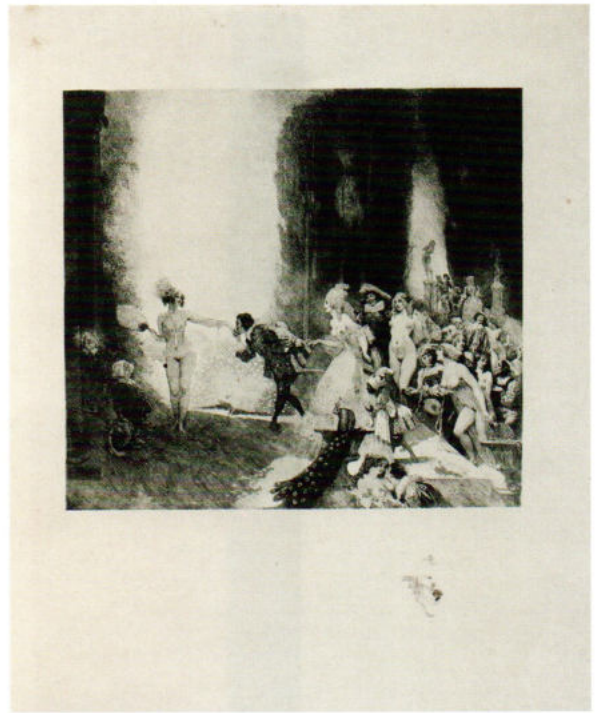
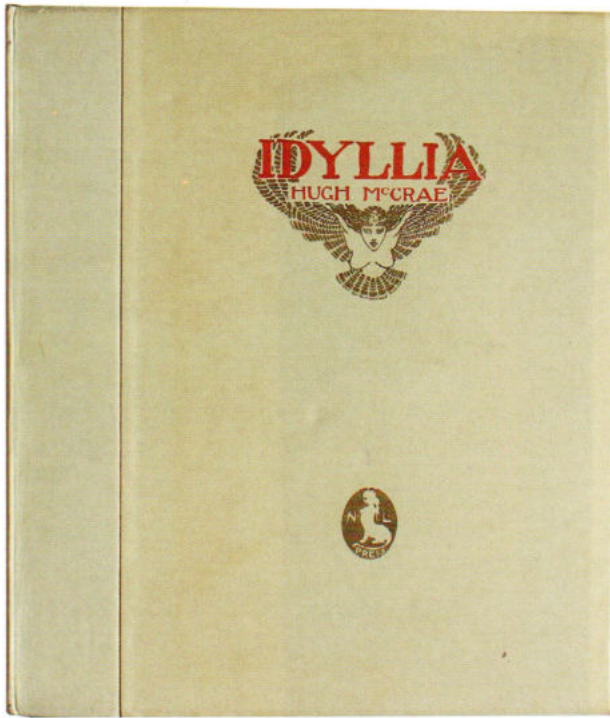
Creative Effort: An Essay in Affirmation

Sydney: Published for the Author by Art in Australia, 1920. Tall octavo, bound in original quarter cloth with papered boards (slightly shelf-soiled). Gilt lettering to spine. (vi, 294pp.). With errata-slip, and original etching, 'Creative Effort', No. 48, fully signed "Norman Lindsay". Edition limited to 120 copies, of which only 100 were offered for sale. The first edition, published in Sydney, is extremely rare; the subsequent London edition (1924) is often mistaken for the first edition. A fine clean copy with the bookplate of Rupert Clarke on the front pastedown.

In *Creative Effort*, the multitalented and prolific Australian artist Norman Lindsay (1879-1969) sets forth his provocative views on art and life. It is addressed to the creative elite and was informed by the writings of Plato and Nietzsche – Nietzsche in particular was a significant influence on Lindsay's philosophy (*ADB* 1986).

Smith, B. 1986, 'Lindsay, Sir Lionel Arthur (1874–1961)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 11 February 2015.

\$4750



“[T]HE HANDSOMEST BOOK YET PRODUCED IN AUSTRALIA”

60

LINDSAY, NORMAN (ILL.) AND McCRAE, HUGH

Idyllia

Sydney: N. L. Press, (1922). Folio, bound in white quarter calf with parchment-covered bevelled boards. Front cover lettered in red ink and illustrated in gold. With illustrated title-page, with publisher's gilt oval vignette and gilt title; and 5 full-page tipped-in original etchings by Norman Lindsay, each numbered and fully signed, and complete with its original captioned tissue-guard. Each of the 15 poems with decorative gilt initials by the artist. Limited edition of only 133 numbered copies, of which only 100 were offered for sale, this being Copy No. 3, fully signed "Hugh McCrae". On hand-made paper, hand-printed by Perce Green. Uncut, and in perfect condition. Complete and extremely rare.

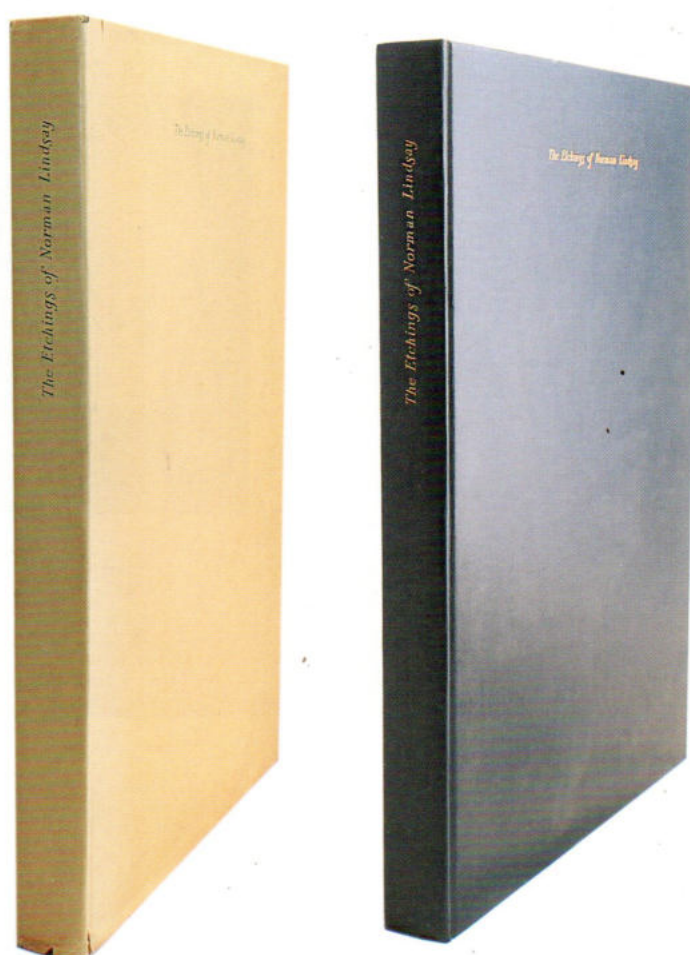
Melbourne-born Hugh R. McCrae (1876-1958) was a poet, as well as a writer, actor, and illustrator, who was first encouraged to make a living from his art by Lionel and Norman Lindsay (ADB 1986). McCrae contributed to *The Bulletin*, *The Lone Hand*, *Punch*, *Art in Australia*, and *The Sydney Morning Herald*, among other periodicals. Norman Lindsay (1879-1969) and McCrae were lifelong friends. Lindsay illustrated a number of McCrae's volumes of poetry, including his first, *Satyrs and Sunlight* (1909, 1911). Of McCrae, Lindsay was quoted as saying, his "personality and his poetry have both become interwoven through the years with my progression through art and life ... his imagery was so much in key with mine that the urge to illustrate his poetry was irresistible" (ADB 1986). McCrae was lauded by his contemporaries, among them Judith Wright, and had a significant influence on Australian poetry, particularly on Kenneth Slessor.

Lindsay published fifteen of McCrae's poems in the present work, and illustrated it with five of his extraordinary etchings. Bloomfield described *Idyllia* as "(t)he handsomest book yet produced in Australia" (Bloomfield 1998, p. 59). A stunning collaboration between two noteworthy figures in twentieth century Australian art and literature.

NOTE: The five original etchings are: (1) What the Deer Said; (2) Robin Hood; (3) Pantera; (4) The Yellow Lady; and (5) The Talking Breasts.

Bloomfield, L. 1998, *The Complete Etchings of Norman Lindsay*, Odana Editions, Sydney; Cowper, N. and Rutledge, M. 1986, 'McCrae, Hugh Raymond (1876-1958)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 11 November 2014.

\$22,500



IN THE ORIGINAL DUST JACKET

61

LINDSAY, NORMAN

The Etchings of Norman Lindsay

London: Constable & Co. Ltd., 1927. Folio, bound in original navy buckram with gilt title to upper front board and spine. In the original cream-coloured dust jacket with title in navy to upper front cover and spine (minor chipping and closed tears, sticky-tape residue on inside flaps and pastedowns). Top edge gilt, others uncut. Complete with 45 full-page plates (some foxing to outer margins not affecting the illustrated image), and captioned tissue-guards. Edition limited to 129 numbered copies, this being no. 63, fully signed "Norman Lindsay". Particularly rare in its original dust jacket.

Norman Lindsay (1879-1969) is widely considered one of Australia's finest, most versatile (Lindsay was practised in every medium from pen drawings and watercolours, through to garden sculpture), and collectable artists. Lindsay started out as a cartoonist for *The Bulletin* magazine. He is well-known for his nudes, which excited much controversy at the time, as well as his children's classic *The Magic Pudding* (see Item 57).

Lindsay's etching career roughly spans the period between the two world wars, with the 1920s proving his most fruitful. He was brought to etching by his older brother Lionel, who had already had some success in the medium. In his 1919 article in *Art in Australia*, Sydney Ure Smith compared Norman Lindsay's abilities as an etcher with those of Rembrandt and Goya. The present volume publishes forty-five Lindsay etchings from 1918 to 1924. The beautiful and intricate etchings were produced using copperplates, and were printed by Rose Lindsay, Norman Lindsay's model, muse, collaborator and wife.

\$8500



DE-LUXE EDITION

62

LINDSAY, NORMAN

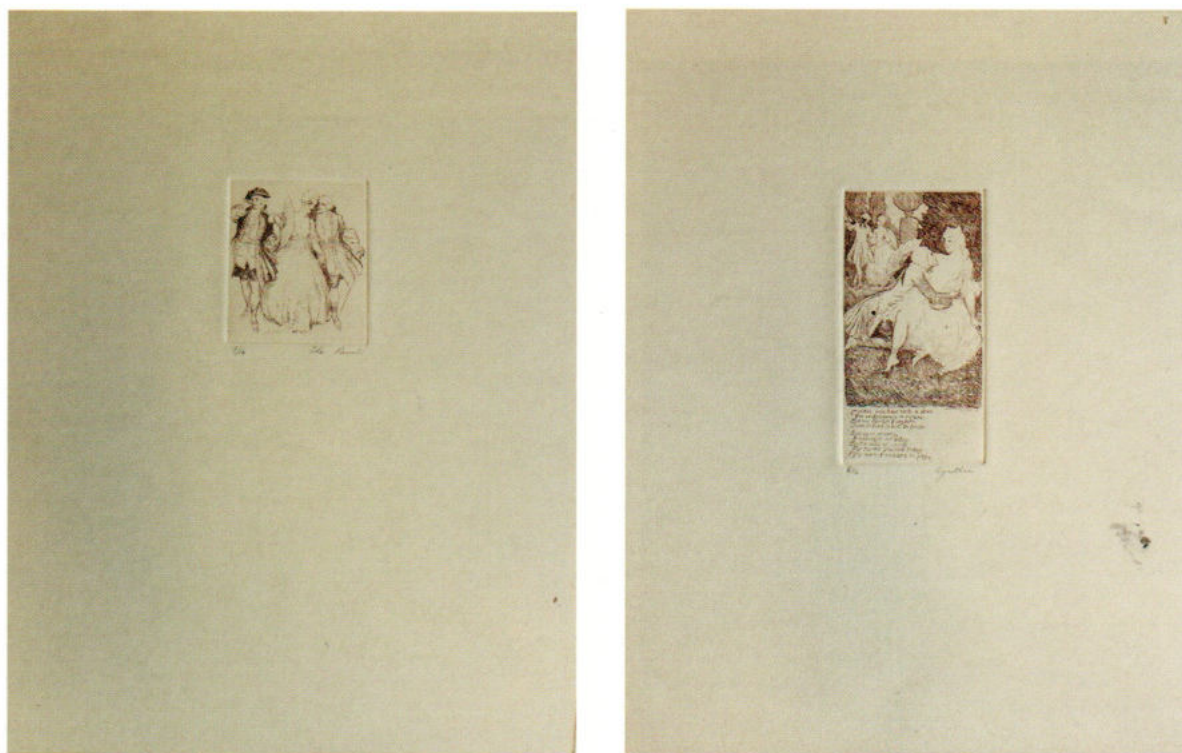
Paintings in Oil. ... With essays by Douglas Stewart and Norman Lindsay.

Sydney: The Shepherd Press, (1945). Folio, bound in original beige-coloured boards with gilt stamped illustration to front cover. In its original dust jacket, also illustrated in gilt. (42pp. text). De-Luxe Edition, limited to 115 copies, fully signed "Norman Lindsay", this being copy No. 11. With 14 full-page tipped-in colour plates with captioned guards; 16 full-page black & white plates; 2 text illustrations; and an additional 14 pen drawings not included in the standard limited edition. Fine crisp copy preserved in its original slip case. Exceedingly rare.

Featuring thirty reproductions of oil paintings by the versatile, hugely productive, provocative and very collectible Australian artist Norman Lindsay (1879-1969), famous for his opulent nudes. The paintings span the period from 1934 to 1945. Whilst Lindsay had dabbled in oils previously, exhibiting some of his earliest paintings in oil in 1913, it wasn't until 1934, when a creative crisis had lead him to leave Springwood and rent a studio in Bent St, Sydney, that, for a significant period and in the hope of reinvigorating his art, he dedicated himself wholly to this medium (ADB 1986). Includes essays, 'The Flesh and the Spirt' by Douglas Stewart and 'Paint and Primitivism' by Norman Lindsay.

Smith, B. 1986, 'Lindsay, Norman Alfred (1879-1969)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 28 February 2015.

\$3500



TWO UNPUBLISHED NORMAN LINDSAY ETCHINGS

63

LINDSAY, NORMAN

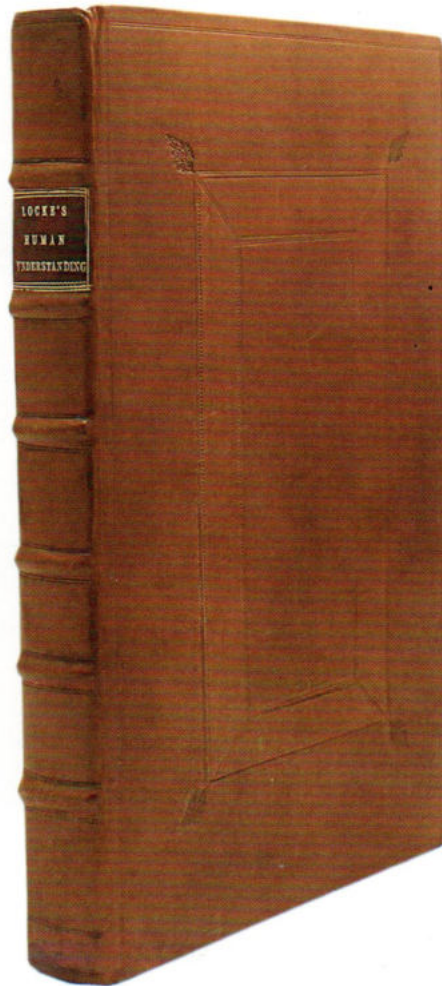
'Cynthia' [Together with] 'The Rivals' [Two original etchings].

Produced as early as 1906, though not published, 'Cynthia' (16.4 x 8.2 cm) and 'The Rivals' (9.3 x 8 cm) were among Lindsay's first attempts at the etching medium for which he became so renowned. The original un-cancelled plates were donated to the National Trust in 1982 by Lionel Lindsay's son, Peter Lindsay. The Trust subsequently arranged for a limited edition of sixteen numbered prints to be printed that same year, of which only eleven were offered for sale. The etchings are hand-numbered and titled in pencil below the image. Uniformly printed on hand-made paper measuring 46 x 35 cm. With provenance certificates from the Norman Lindsay Gallery and Museum. Two fine and extremely rare etchings by the remarkable Australian artist Norman Lindsay (1879-1969).

Lindsay's etchings, of which there are approximately 300 in existence (published and unpublished) were produced in the main between the two world wars. Norman exhibited his first etchings in 1918 at the urging of his elder brother Lionel, who introduced him to the medium. Lionel was an accomplished artist in his own right, and had already had some success in the medium, having exhibited etchings of old buildings in The Rocks, Sydney, at the 1907 exhibition of the Society of Artists which initiated "a new vogue for etching" (ADB 1986). As Peter Lindsay, son of Lionel Lindsay, explained in his bequest to the National Trust, "I have in my possession two copper plates by Norman Lindsay which I suspect were the first plates he ever attempted. I know these plates were in my father's home at Wahroonga over sixty years ago and the probability is that he had been instructing Norman in the complexities of etching printing. After that they were apparently relegated to some cupboard and forgotten."

Bloomfield, L. 1998, *The Complete Etchings of Norman Lindsay*, Odana Editions, Sydney, Nos. 7 & 8, p. 87; Smith, B. 1986, 'Lindsay, Norman Alfred (1879-1969)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 17 March 2015.

\$5000



LOCKE'S LANDMARK EPISTEMOLOGICAL WORK

64

LOCKE, JOHN

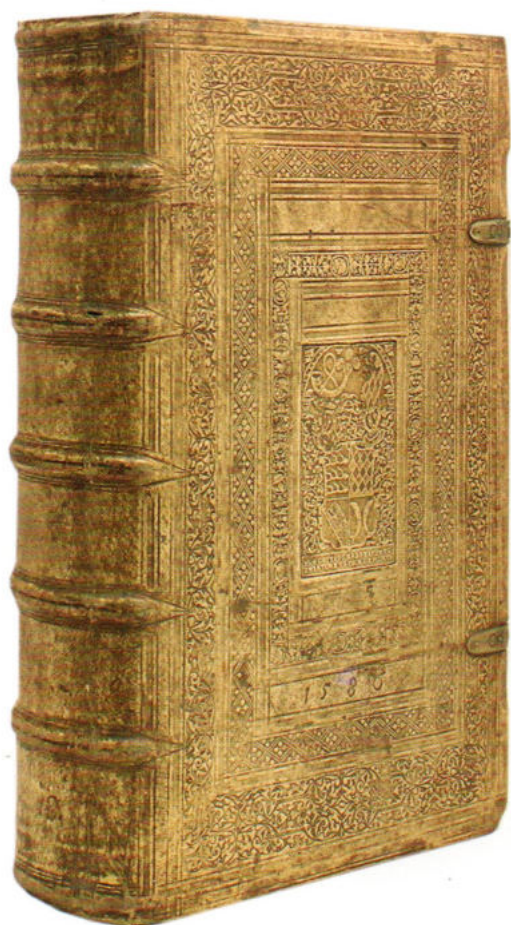
An Essay Concerning Humane Understanding. In Four Books. ... The Fifth Edition, with large Additions.

London: Printed for Awnsham and John Churchill, 1706. Folio, bound in later full panelled calf with blind-stamping to front and rear boards. Spine with raised bands and morocco title-label. (xxxiv, 604, 10pp.). Title-page laid down; and some old worm-holing, mostly confined to the inner margins and not affecting the text; otherwise a fine copy, clean and complete.

British empiricist John Locke's (1632-1704) most important work, in which he seeks to define the limits of human knowledge. Locke argues against the rationalists' theory of innate ideas, i.e. that we are born with certain innate ideas about the world, quite independent of our experience (e.g. God). Locke contends that the human mind is a blank slate at birth and that all our knowledge of the world is acquired through sensory experience and reflection upon that experience. Locke's *Essay* first appeared in December 1689, though he continued to revise it until his death. A further three editions appeared in his lifetime, and the fifth edition, here offered, was published posthumously in 1706, prepared from Locke's notes.

PMM, 164; *The Philosophy Book* 2011, Dorling Kindersley, London, pp. 130-133.

\$2500



WRITINGS OF MARTIN LUTHER IN THE ORIGINAL SIXTEENTH-CENTURY BINDING

65

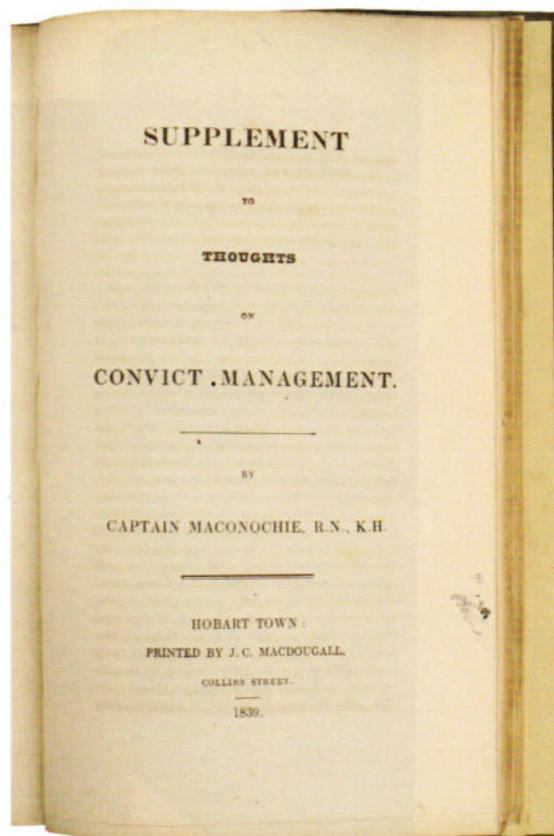
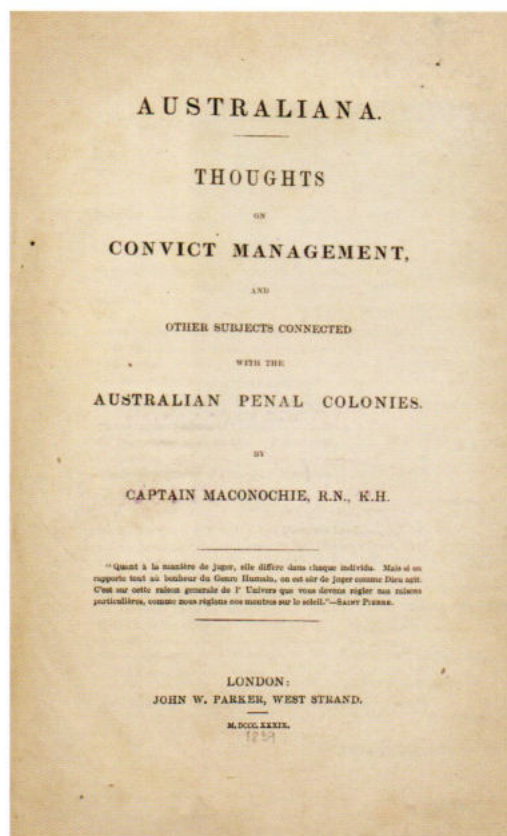
LUTHER, MARTIN

Der Ander Teil aller deudscher Bücher und Schrifften des thewren seligen Mans Gottes D. Mart. Lutheri vom XXII. Jar an bis auff den Christlichen und seligen Abschied aus diesem Leben des Hochlöblichen Herrn Fridrichen Herzogen und Churfürsten zu Sachssen im Meyen des XXV. Jars Zum fünfftenmal gedruckt aller ding dem ersten und andern Druck gleich on was in der Ordnung der Tag und Monden dem ersten Druck nach etwas geendert ist. V.D.M.I.Æ.

Jhena: Thomas Rebarts, 1585. Thick small folio, bound in original full old pigskin over bevelled wooden boards with 2 well-preserved brass clasps. Covers elaborately blind-embossed, with the year 1586 appearing on the front board. Raised spine bands. Comprising title-page printed in red and black ink with woodblock title-vignette, xiv preliminary pages, and 524 recto-numbered double-sided leaves (i.e. 1048 pages of text). Contemporary red and black underscoring, and manuscript notes and annotations on front endpapers and in the margins. Illustrated initials and woodblock bosses in text. The contents printed in black gothic script. Text browned throughout and rear cover slightly discoloured, otherwise a remarkably fine example of this sixteenth-century artefact, entirely complete.

Martin Luther (1483-1546) was the celebrated German theologian whose writings inspired the Protestant Reformation in Germany. Luther challenged certain teachings and practices of the Roman Catholic Church, most notably the sale of indulgences and authority of the Pope. He was, as a result, excommunicated in 1521. In 1522, Luther's translation of the New Testament from Greek into German was published. The Old Testament was completed in 1534, at which time the complete translation (the *Luther Bible*) was also printed. The use of a German vernacular (as opposed to Latin), together with the recent invention of the printing press, enabled wider dissemination of the Bible as well as the adoption of a standard German language among the German peoples of the Empire, and the subsequent emergence of a German national identity.

\$5000



PENAL REFORM IN COLONIAL AUSTRALIA

66

MACONOCHIE, CAPT. (ALEXANDER)

Australiana. Thoughts on Convict Management, and other subjects connected with the Australian Penal Colonies.

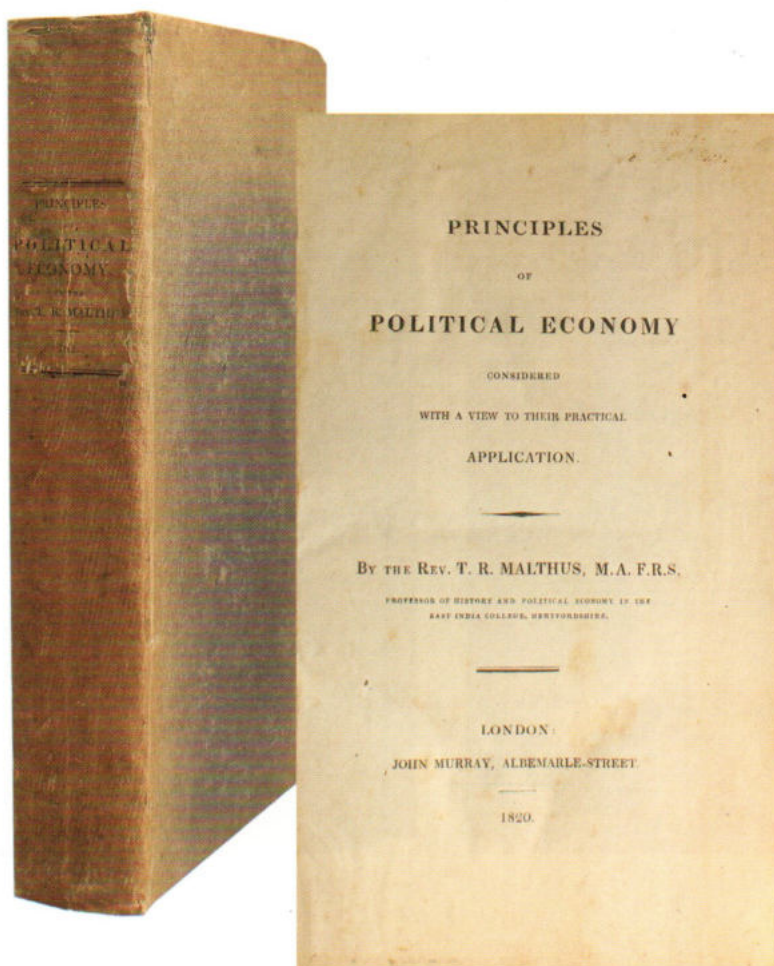
...

London: John W. Parker, 1839. Octavo, bound in original blue/green cloth (re-backed to match). (vi, viii, ii, 222, 16, 24pp.). With errata slip. Bound-in at end: Supplement to Thoughts on Convict Management. By Captain Maconochie ... Hobart Town: Printed by J. C. MacDougall, 1839. Publisher's advertisements at end. Complete uncut copy. Colophon to both items: Printed by J. C. MacDougall, Hobart Town, Van Diemen's Land. Rare. This copy collates exactly with Ferguson. Associated newspaper clippings loosely inserted.

Born in Edinburgh, Alexander Maconochie (1787-1860) joined the Royal Navy in 1803, serving during the Napoleonic Wars. In 1811, he was on board the brig *Grasshopper* when she was captured by the Dutch. Handed over to the French, Maconochie experienced prison-life first hand as a prisoner of war at Verdun until Napoleon's abdication in 1814. In 1836, Maconochie accompanied Sir John Franklin, the new lieutenant-governor of Van Diemen's Land, to Hobart Town as his private secretary. Once there, he prepared a report, published as a parliamentary paper, on the treatment of convicts. Its contents however proved so inflammatory that Franklin was forced to dismiss him. Maconochie was nonetheless given an opportunity to put his reformatory theories on convict management into practice on Norfolk Island, to which place he was appointed superintendent in 1840. It was on Norfolk Island that Maconochie "formulated and applied most of the principles on which modern penology is based" (ADB 1967). Primary to Maconochie's penology was a shift in emphasis from punishment to reform. As he elucidates in the preface to the present work, "[T]o restrain men rather by making virtue easy and good conduct pleasant, than merely by making vice difficult, and misconduct painful." (p. i) An early work by the pioneer penal reformer who laid the foundations for modern Western penal systems (ADB).

Barry, J. V. 1967, 'Maconochie, Alexander (1787-1860)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 13 March 2015; Ferguson, III, 2796 & 2797.

\$2000



SCARCE UNSOPHISTICATED COPY OF A KEY WORK IN THE HISTORY OF POLITICAL ECONOMY

67

MALTHUS, THOMAS ROBERT

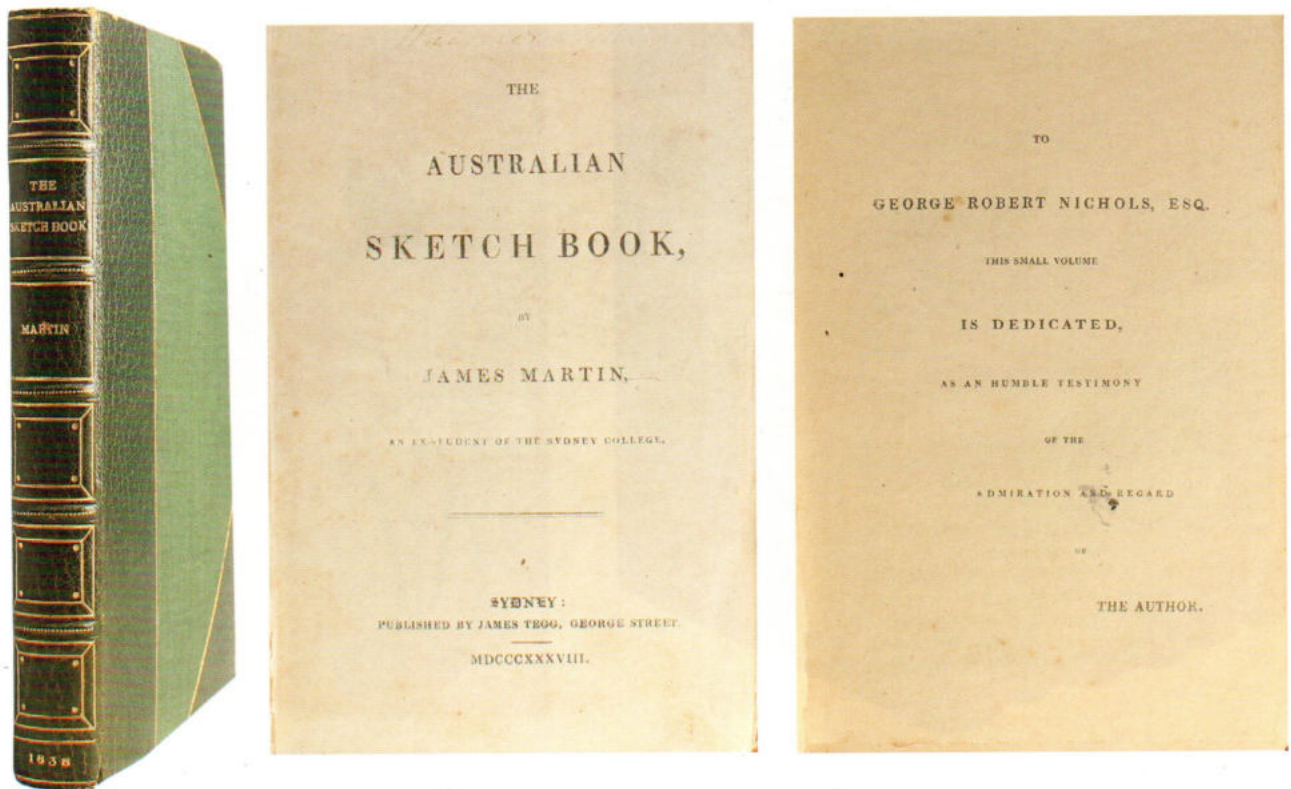
Principles of Political Economy considered with a view to their practical application.

London: John Murray, 1820. Octavo, bound in original ribbed cloth with printed paper title-label to spine (covers slightly discoloured). (vi, 602pp.). First edition. A particularly good original unsophisticated copy, complete and entirely uncut. Desirable, despite some non-disturbing foxing. Scarce.

Thomas Robert Malthus (1766-1834) was a celebrated English political economist, most famous for his population theories (he argued that the population would eventually exceed the world's food supply, but for various controls). Aside from his *Essay on the Principle of Population* (1798), Malthus's *Principles* was his most significant work. In this work, Malthus addresses the broadest issues in political economy, and elucidates in particular those points where his opinions diverge from those of his friend and rival David Ricardo (who had published his *On the Principles of Political Economy and Taxation* three years previously). As discussed in the *Oxford DNB* (2008), Malthus' *Principles* had little impact at the time, though gained considerable ground through the comments of J. M. Keynes in the 1930s: "Keynes argued that Malthus's theory of effective demand provided a scientific explanation of unemployment, and that the hundred-year domination of Ricardo over Malthus had been a disaster for the progress of economics. Keynes believed that if economics had followed Malthus instead of being constrained by Ricardo in an artificial groove, the world would be a much wiser and richer place."

Pullen, J. M. 2008, 'Malthus, (Thomas) Robert (1766-1834)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 23 Jan 2015.

\$4500



FIRST VOLUME OF ESSAYS PUBLISHED IN AUSTRALIA

68

MARTIN, JAMES

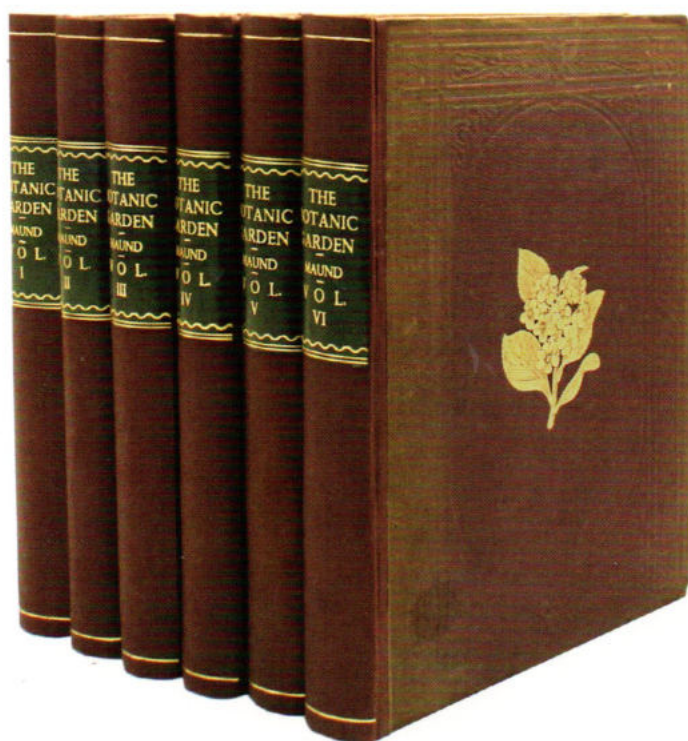
The Australian Sketchbook, ...

Sydney: James Tegg, 1838. Twelvemo, handsomely bound by Morrell of London in half green crushed oas. Spine gilt panelled and with raised bands. Top edge gilt and other edges uncut. (xii, 284, 2pp.). The bookplate of Henry L. White of Belltrees, Scone, N.S.W., inside front cover.

A fine and complete copy of a particularly rare item, being the first volume of essays published in Australia (Ferguson, II, 2543) and "the first literary production that has ever emanated from the pen of an individual educated in Australia" (p. vii). As the eighteen-year-old Martin (1820-1886) explains in his introduction, Washington Irving's *Sketch Book*, published serially in 1819 and 1820; made quite an impression on this "youthful aspirant to literary fame" (p. v). *The Australian Sketchbook* is Martin's attempt to follow in the footsteps of Washington Irving, albeit with a largely colonial Australian background. Martin (1820-1886) was a journalist with *The Australian* and a lawyer. He served three separate terms as premier of New South Wales and was chief justice of the Supreme Court of New South Wales for thirteen years, from 1873 until his death in 1886.

Ferguson, II, 2543; Morris Miller 1956, pp. 326-27.

\$2500



MAUND'S POPULAR NINETEENTH-CENTURY BOTANICAL WORK

69

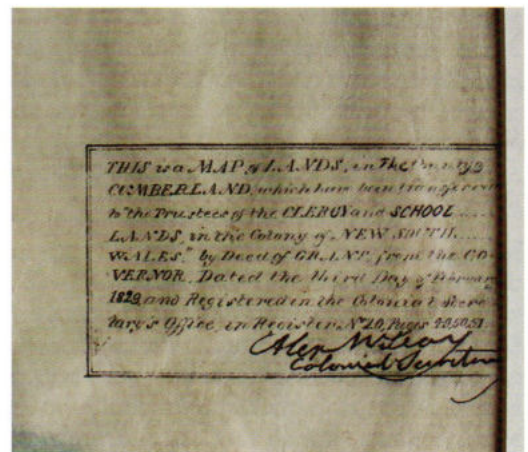
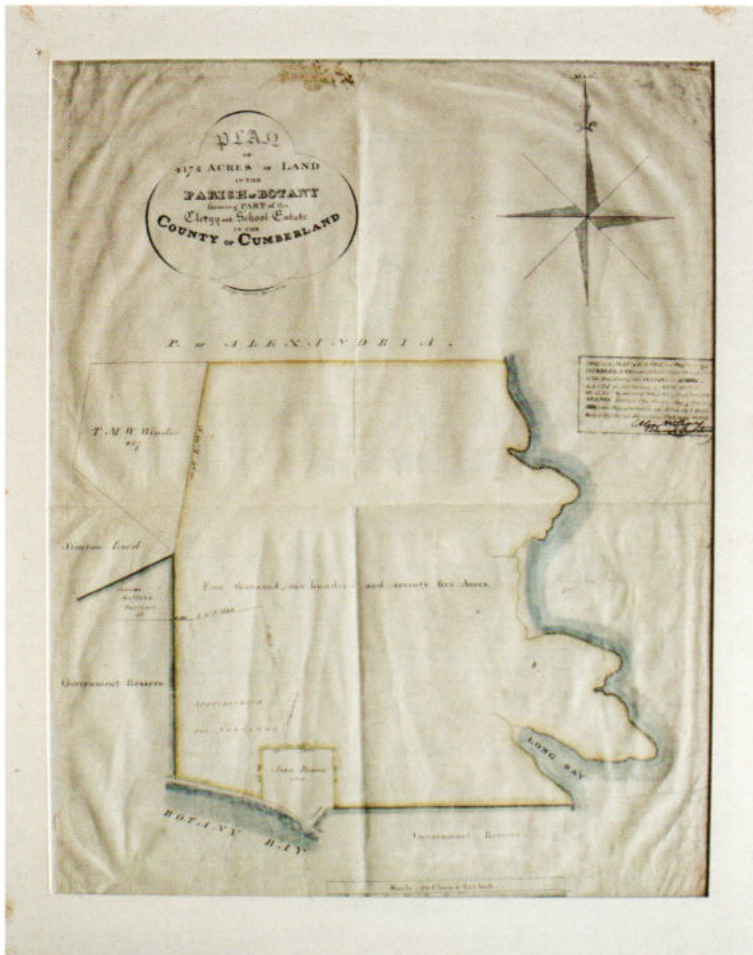
MAUND, BENJAMIN

The Botanic Garden; consisting of highly finished figures of hardy ornamental flowering plants, cultivated in Great Britain; with their names, orders, history, qualities, culture, and physiological observations. ... Edited by J. C. Niven. 6 vols.

London: George Bell and Sons, 1878. Six royal octavo volumes bound in original blind-stamped maroon cloth with gilt illustration to front covers and green calf spine title-labels lettered in gilt (sympathetically re-backed). Endpapers renewed. Comprising 250 coloured engraved plates (complete), each depicting 5 separate species (totalling 1250 plants) and with its original plain-paper guard and accompanying descriptive letterpress text. Scattered foxing, otherwise fine and desirable.

Benjamin Maund (1790-1863) was a bookseller, chemist and botanist from Worcestershire, England. He was elected a fellow of the Linnean Society in 1827. *The Botanic Garden* was first issued in monthly instalments over a twenty-six-year period, from 1825 to 1851.

\$3500



ORIGINAL 1829 MAP OF LANDS IN THE PARISH OF BOTANY, NSW

70

[MCLEAY, ALEXANDER]

'Plan of 4175 Acres of Land in the Parish of Botany forming Part of the Clergy and School Estate in the County of Cumberland' [Manuscript map].

Surveyor General's Office, 1829: Manuscript map (53 x 42 cm), hand-coloured in outline, with pen & ink marginalia, showing Botany Bay, Long Bay, as well as the bordering lands of Simeon Lord and T. M. W. Winder to the west, and the Parish of Alexandria to the north. Captioned in ink: "This is a Map of Lands, in the County of Cumberland, which has been transferred to 'the Trustees of the Clergy and School Lands, in the Colony of New South Wales', by Deed of Grant, from the Governor. Dated the third Day of February 1829, and Registered in the Colonial Secretary's Office, in Register No. 20, Pages 49, 50, 51 ... [Signed] Alex McLeay, Colonial Secretary". Scale: 20 Chains (1320 feet) to 1 inch. Some minor soiling at edges, otherwise fine. Unique.

Alexander McLeay (1767-1848) was an influential and controversial figure in Australian colonial politics. A staunch conservative, McLeay was colonial secretary of New South Wales from 1825 to 1837, serving in Governor Darling's Tory and later Bourke's Whig administration (McLeay quitted his office in 1837 following a final quarrel with Bourke). He played an important role in the establishment of the New South Wales State Library, the Australian Museum, and the Royal Botanic Gardens. McLeay was also a noted entomologist, his scientific collection forming the basis of the Macleay Museum at the University of Sydney.

Note: The Trustees of the Clergy and School Lands were granted lands in the various counties to manage for a profit in order to provide for the maintenance and support of the Church of England clergy and schools.

\$15,000

FIRST EDITION, FIRST ISSUE

71

[NEWTON, ISAAC]

Opticks: Or, A Treatise of the Reflexions, Refractions, Inflexions and Colours of Light. Also Two Treatises of the Species of Magnitude of Curvilinear Figures.

London: Printed for Sam. Smith, and Benj. Walford, 1704. Quarto, bound in contemporary full panelled speckled calf (skilfully re-cornered, small flaw in rear board); neatly re-backed, with raised bands, maroon morocco title-label and gilt lettering. ([iv], 144, 212pp. [last page errata]). Edges sprinkled with red spots. Title-page (without author's name) printed in red and black ink. With 19 folding engraved plates. Small hole in front fly-leaf. Some staining to top corners of text block and endpapers. First edition, first issue. Complete.

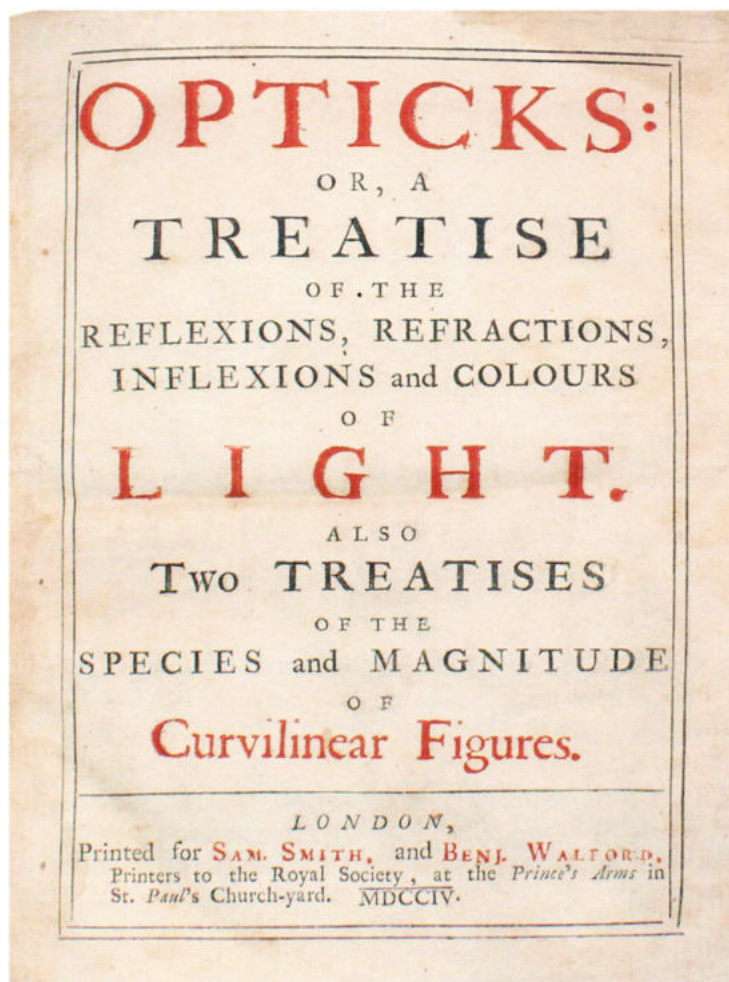
In *Opticks*, Isaac Newton (1642-1727), arguably the greatest scientist of all time, sets forth the sum of his research into light and its properties. *Opticks* is comprised of a series of propositions and experiments (as stated in the first sentence, "My Design is not to explain the Properties of Light by Hypotheses, but to propose and prove them by Reason and Experiments..." [p. 1]) Notably first published in English, and not the preferred Latin of scholarly texts, *Opticks* effectively negated two thousand years of established belief in the homogeneity of light, i.e. that pure light, as it comes from the sun, is white or colourless. Rather, Newton demonstrated, by refracting light through glass prisms and lenses, that light is in fact heterogeneous, compounded of several coloured rays of minute particles or 'corpuscles', each colour with its own unique angle of refraction.

Newton had actually already begun experimenting with the heterogeneity of light in 1666 (*Oxford DNB* 2009). Indeed, his findings led him, in 1669, to construct the first reflecting telescope, whereupon he first came to the attention of the Royal Society. As Newton explains in the Advertisement, *Opticks* was partially penned by 1675, "at the desire of some Gentlemen of the Royal Society". However, his theory met with such vociferous criticism at the time that he decided to defer the publication of *Opticks*, more or less completed by 1690 (excepting the Queries), indefinitely. By 1704, the year of publication, Robert Hooke (see Item 39), the most vocal of Newton's critics, had passed away, and Newton, what's more, was the new president of the Royal Society.

The first edition concludes with sixteen 'Queries' (there were thirty-one by the fourth edition of 1730), as well as two papers (in Latin) on pure mathematics, *Enumeratio linearum tertii ordinis* and *Tractatus de quadratura curvarum*, published here for the first time, by which Newton asserted precedence over Leibniz in the invention of calculus.

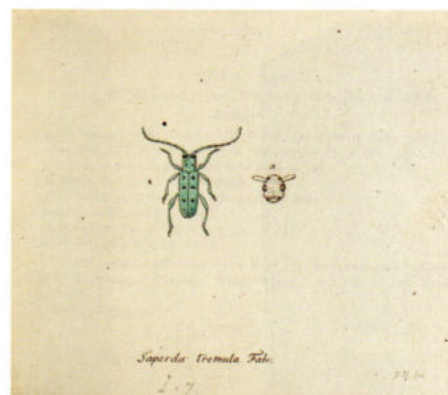
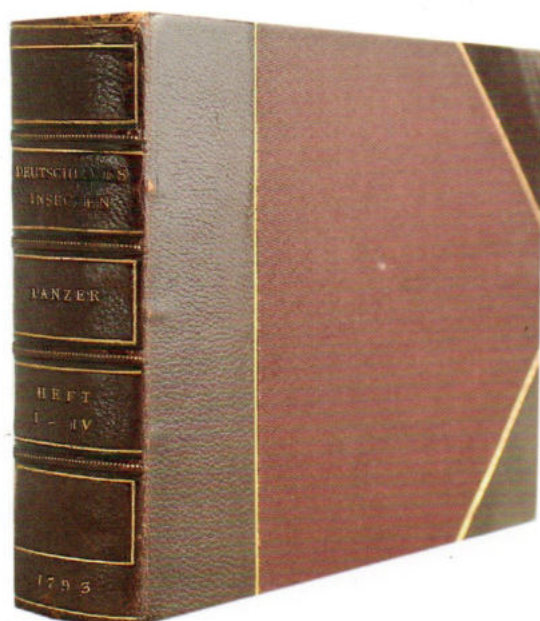
Opticks is a most significant text in the history of human thought. It was Newton's second major publication, following his momentous *Principia mathematica* of 1687, in which he expounded his law of universal gravitation.

PMM, 172; Westfall, R. S. 2009, 'Newton, Sir Isaac (1642-1727)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 3 Sept 2014.



\$52,500





THE FIRST COMPREHENSIVE DESCRIPTION OF GERMANY'S INSECTS

72

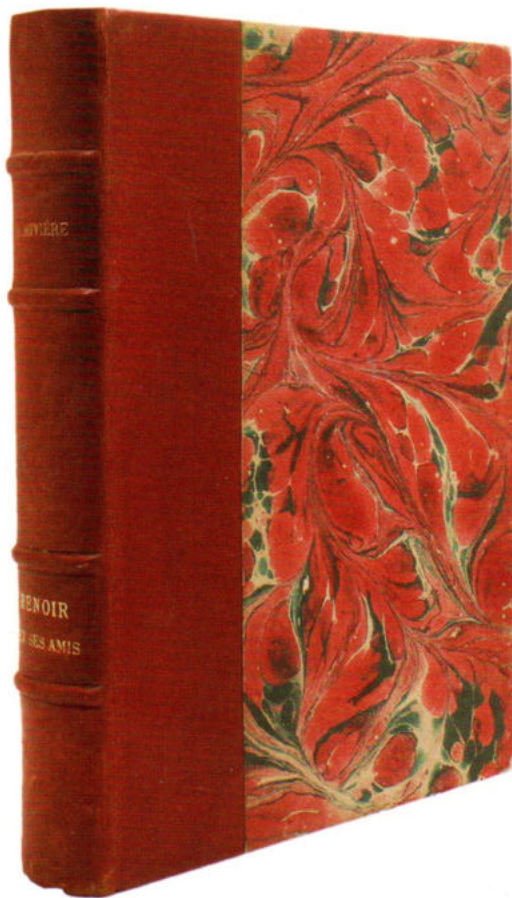
PANZER, GEORG WOLFGANG FRANZ

Faunae Insectorum Germanicae Initia oder Deutschlands Insecten [Hefte 1-110 with general index to Nos. 1-108]

Nürnberg: Felseckersche Buchhandlung, 1793-1823. Twenty-eight oblong small octavo volumes uniformly bound by B.J. Andrews, Bloomsbury, in half morocco. Spines gilt panelled. Top edges gilt and other edges uncut. Comprising 2640 hand-coloured plates with accompanying letterpress text. Only the indexes to Nos. 109-110 are lacking (if ever published); otherwise, this is a particularly fine complete set of one of the foundation works of entomology from the late 18th/early 19th century. Very rare in such a complete state.

Georg Wolfgang Franz Panzer (1755-1829) was a doctor and natural scientist from Nürnberg, Germany. This extraordinary work, issued in 110 parts between 1793 and 1823 (Parts 1-109, 1793-1813, by Panzer; Part 110, 1823, by C. Geyer), comprises the first comprehensive description of Germany's insects. (Upon Panzer's death in 1829, fellow entomologist G. A. W. Herrich-Schäffer continued the work through to part 190, published between 1829 and 1844.) The 2640 exquisitely detailed hand-coloured copperplate engravings, depicting as many species, are from the hand of Jacob Sturm (1771-1848), prominent natural history artist/engraver and a master of the minute format. Sturm was himself an esteemed collector of natural history specimens, holding one of the greatest and most valuable private entomology collections in Europe.

\$20,000



WITH AN ORIGINAL ETCHING BY RENOIR

73

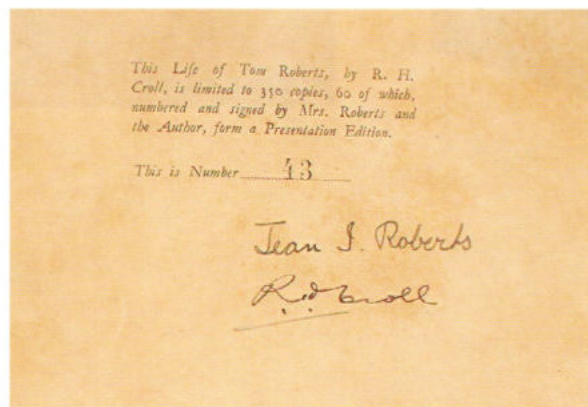
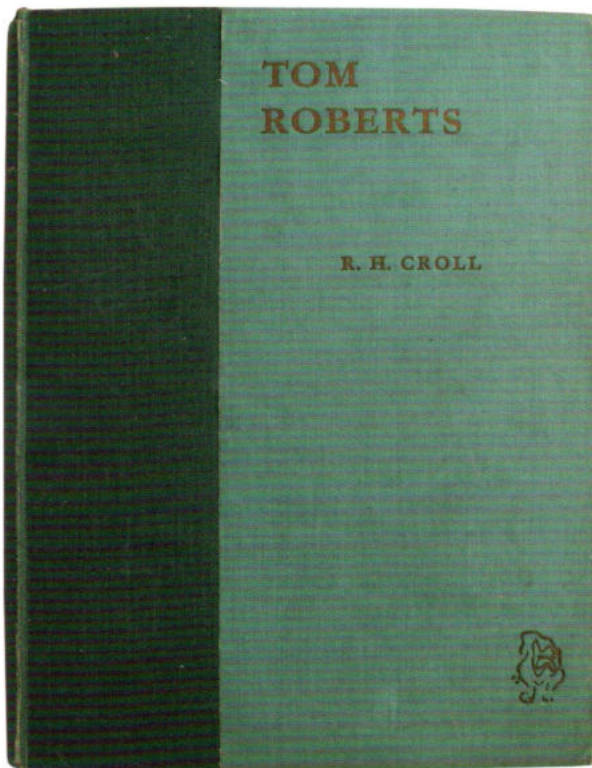
RIVIÈRE, GEORGES

Renoir et ses amis

Paris: H. Floury, 1921. Small quarto, in an attractive contemporary French binding of quarter red morocco with marbled boards (corner points slightly bumped/rubbed). Raised bands and gilt lettering to spine. Marbled endpapers. (4, 274, 2pp.). With the original front wrapper (a lithograph in sanguine, 'Tête de jeune fille') bound-in; 56 gravure plates (12 in colour); 1 original dry-point etching by Renoir, 'Jeunes filles fleurissant leurs chapeaux', on fine wove paper (loosely inserted); and 95 in-text gravure illustrations. First edition on paper vellum. Slight age-toning, otherwise fine.

An important memoir of Pierre-Auguste Renoir (1841-1919), key figure of the Impressionist movement, by close friend and writer Georges Rivière (1855-1943).

\$1500



RARE PRESENTATION EDITION

74

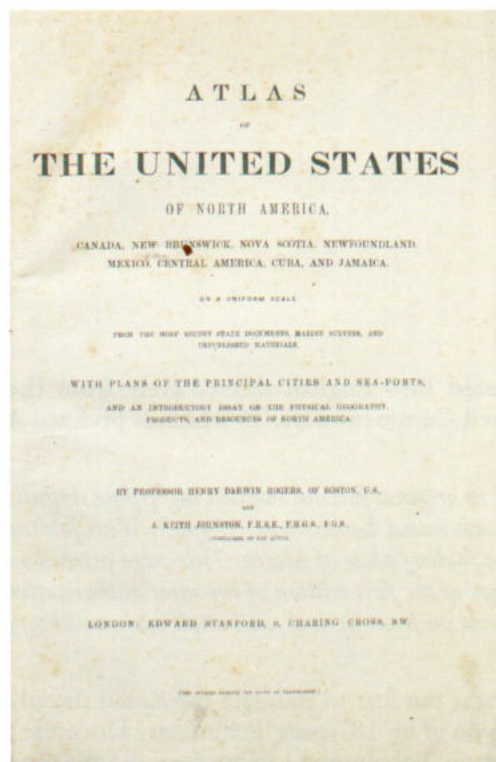
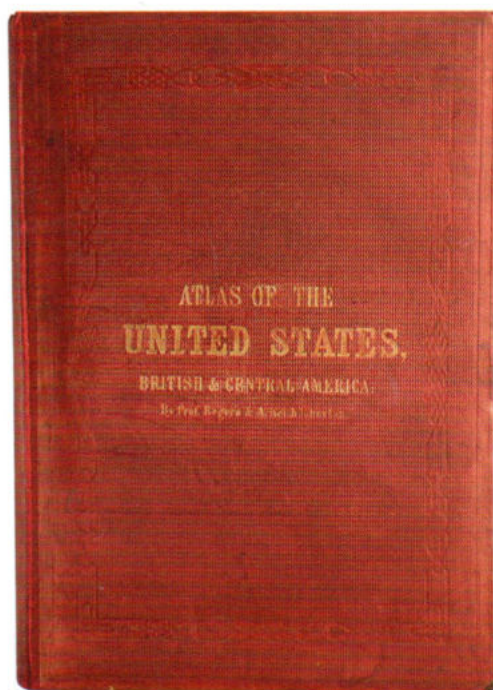
[ROBERTS, TOM]

Tom Roberts: Father of Australian Landscape Painting. By Robert Henderson Croll.

Melbourne: Robertson & Mullins, 1935. Small quarto, bound in original quarter cloth. (xii, 232pp.). With portrait, 6 colour tipped-in plates, and 3 black & white illustrations. The Presentation Edition was limited to 60 copies only, this being No. 43, signed by Mrs Roberts and the Author. Some foxing, otherwise an excellent copy of this rare monograph.

British-born Tom Roberts (1856-1931) arrived in Melbourne with his mother and siblings as a boy of thirteen. He trained in Melbourne and London at the Royal Academy of Arts, and became a leading figure of the Heidelberg School. Roberts is well-known for his paintings 'Shearing the Rams' and the 'Big Picture', depicting the opening of the first Parliament of Australia in 1901. Roberts' name is synonymous with Australian landscape painting: "[T]o him [Roberts] must be credited in great measure the foundation of Australian landscape painting as we know it today." (p. 1) A thorough study of the life of a great Australian painter.

\$750



RARE HISTORICAL ATLAS OF THE UNITED STATES

75

ROGERS, H. D. AND JOHNSTON, A. K.

Atlas of the United States of North America, Canada, New Brunswick, Nova Scotia, Newfoundland, Mexico, Central America, Cuba, and Jamaica. ... With plans of the principal cities and sea-ports, ...

London: Edward Stanford, (1857). Folio, bound in original cloth (re-cased, with spine and corner points refurbished). Gilt title to front cover. (20pp. text). With engraved town plan (hand-coloured in outline) of Charleston mounted on front endpaper; an index map; a 'Map showing the free and slave-holding states of America'; 22 country and state/territory maps (Plates 3-24) under the following headings: British America, United States, Mexican Confederation, and Central America (all of which are double-page, hand-coloured in outline, and on a uniform scale of 1 inch to 54 ½ miles); and 5 city and sea port plans (Plates 25-29), including Quebec & Montreal, New York, Philadelphia & Boston, Cincinnati & Louisville, and New Orleans & San Francisco. Fine and complete. Rare.

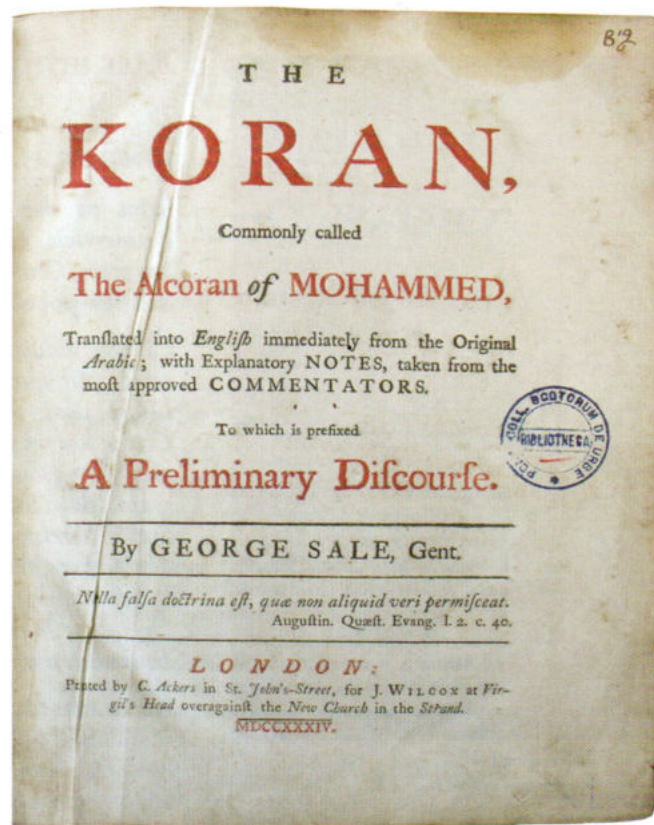
A rare atlas from Pre-Civil War America, including a 'General Map of the United States Showing the area and extent of the free and slave-holding States, and the Territories of the Union', with a key explaining which states imported and which exported slaves. Maps show the tribal lands of the American Indians, as well as the proposed pacific railway routes. Plate 12 details the Territory of Kansas and Indian Territory, being the land set aside for the relocation of American Indians from their tribal lands under the policy of Indian Removal. The map of Utah contains a note on the Great Basin, then "believed to be filled with rivers and lakes which have no communication with the sea, deserts and oases which have never been explored, and savage tribes which no traveller has seen or described" (Plate 13).

A collaboration between the geologist Henry Darwin Rogers (1808-1866), from Philadelphia, and the renowned Scottish geographer and cartographer Alexander Keith Johnston (1804-1871). Rogers directed the first state-sponsored geological surveys of New Jersey and Pennsylvania in the mid-1830s. In 1857, he was appointed professor of natural history at the University of Glasgow. He also looked after the Hunterian Museum. In 1826, after completing his apprenticeship as an engraver, Johnston formed a partnership with his brother William which became "one of the most important map-publishing firms of the nineteenth and twentieth centuries." (*Oxford DNB* 2004). Johnston was also geographer to the Queen.

A rare and historically significant atlas of the United States. Published just prior to the Civil War, it reveals the divisions between the northern and southern states, as well as the push westward and the consequences for the Indigenous peoples.

Baigent, E. 2004, 'Johnston, (Alexander) Keith, the elder (1804-1871)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 19 Jan 2015.

\$6000



FIRST EDITION OF SALE'S TRANSLATION OF THE KORAN

76

SALE, GEORGE (TRANS.)

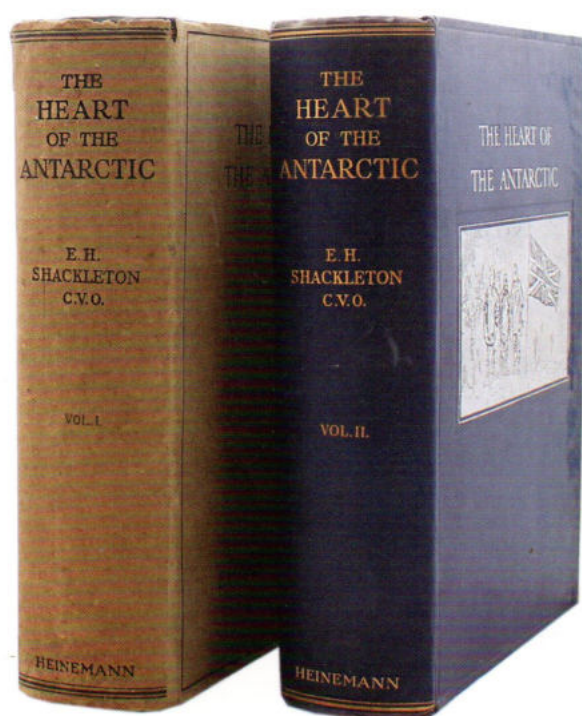
The Koran, Commonly called The Alcoran of Mohammed, Translated into English immediately from the Original Arabic; with Explanatory Notes, taken from the most approved Commentators. To which is prefixed A Preliminary Discourse.

London: Printed by C. Ackers for J. Wilcox, 1734. Small thick quarto, bound in original full old mottled calf (spine skilfully re-backed, corner points restored). Spine lettered and decorated in gilt and with raised bands. (xvi, 524pp.). With folding engraved map of Arabia; 3 plates of genealogies, of which 2 are folded; and a folding plate of Mecca. Title-page printed in black and red ink. Text a little aged/soiled, otherwise an excellent complete copy of the first edition of the most authoritative English version of the Koran. Bookplate inside front cover; previous owner's name on front fly-leaf, and small early ex-library stamp on title-page.

George Sale (c.1696-1736), solicitor and prominent English orientalist, was the first to translate the Koran directly from Arabic into English. Sale's translation is likewise notable for the inclusion of his 187-page 'Preliminary Discourse', a description of all that was known about the religion of Islam. Edward Gibbon, Voltaire and Lessing were all approving of Sale's work (*Oxford DNB* 2012). The first edition, here offered, was the only edition published during Sale's lifetime, with subsequent editions appearing after his death.

Vrolijk, A. 2012, 'Sale, George (b. in or after 1696?, d. 1736)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 2 March 2015.

\$3000



COMPLETE WITH THE ORIGINAL PRINTED DUST JACKETS

77

SHACKLETON, ERNEST H.

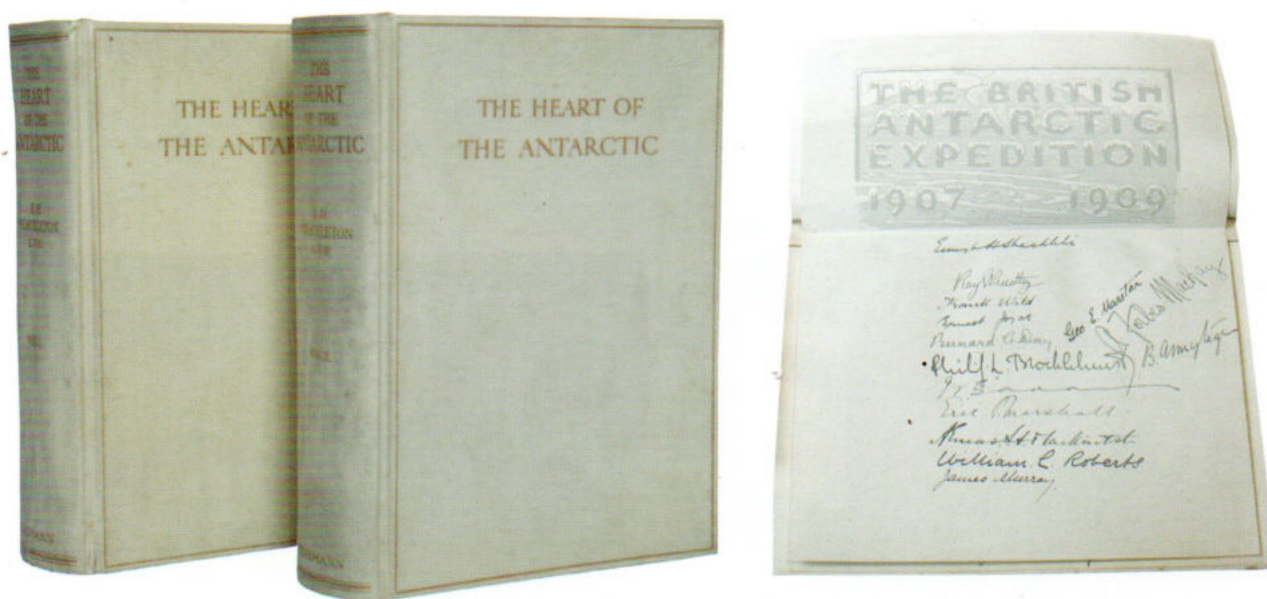
The Heart of the Antarctic: Being the Story of the British Antarctic Expedition 1907-1909 by E. H. Shackleton, C.V.O. With an Introduction by Hugh Robert Mill, D.Sc. An Account of the First Journey to the South Magnetic Pole by Professor T. W. Edgeworth David, F.R.S. 2 vols.

London: Heinemann, 1909. Two thick royal octavo volumes bound in original blue cloth with silver lettering and illustration to front boards (fore-edges of front and rear boards a little soiled). Gilt lettering to spines. Top edges gilt and other edges uncut. COMPLETE WITH THE ORIGINAL PRINTED DUST JACKETS (slightly chipped), rarely seen. With photogravure frontispieces and 12 colour plates, all with the original captioned tissue-guards; numerous black & white plates and in-text illustrations; plus 2 panoramas on a single folding sheet and 3 folding maps in end-pocket of Vol. II. First edition. Light foxing.

The Heart of the Antarctic records Shackleton's *Nimrod* Expedition to the Antarctic in 1907-1909. On 9 January 1909, Shackleton and his three companions, Adams, Marshall and Wild, had reached 88°23'S, within 100 miles of the South Pole and the most southerly latitude yet attained, when Shackleton made the difficult decision to retreat. Upon disembarkation at Dover, he famously remarked to his wife, "better a living donkey than a dead lion" (*Oxford DNB* 2011). The expedition's achievements also included Edgeworth David, Mawson and MacKay's 1260 mile trek to the South Magnetic Pole, which they fixed at 72°25'S and 155°16'E on 16 January, and the ascent and survey of Ross Island's Mount Erebus, the southernmost active volcano. Back in London, King Edward VII admitted Shackleton as a Commander of the Royal Victorian Order (C.V.O.). He also received a knighthood and the Gold Medal of the Royal Geographical Society.

Savours, A. 2011, 'Shackleton, Sir Ernest Henry (1874-1922)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 27 Jan 2015.

\$4000



DELUXE VELLUM-BOUND EDITION WITH THE SIGNATURES OF THE 16 MEMBERS OF THE SHORE PARTY

78

SHACKLETON, ERNEST H.

The Heart of the Antarctic: Being the Story of the British Antarctic Expedition 1907-1909 by E. H. Shackleton, C.V.O. With an Introduction by Hugh Robert Mill, D.Sc. An Account of the First Journey to the South Magnetic Pole by Professor T. W. Edgeworth David, F.R.S. 2 vols. [DELUXE VELLUM-BOUND EDITION ON LARGE PAPER].

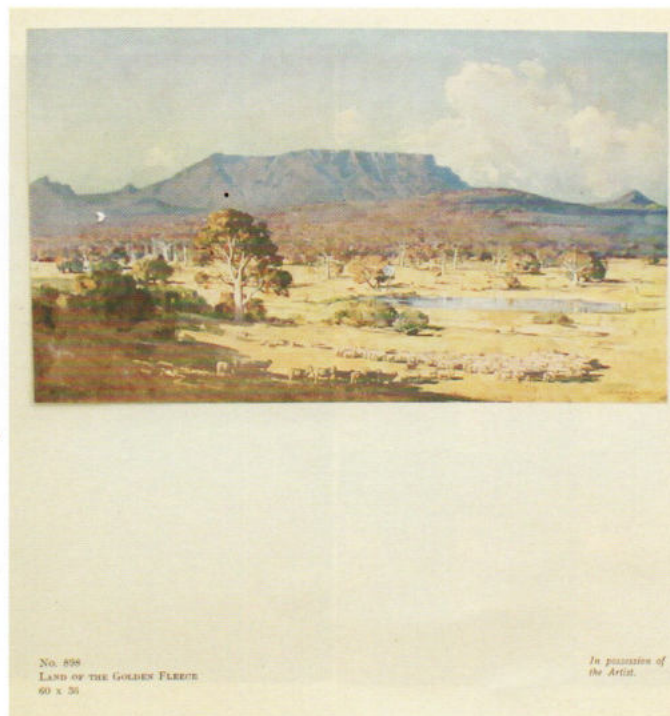
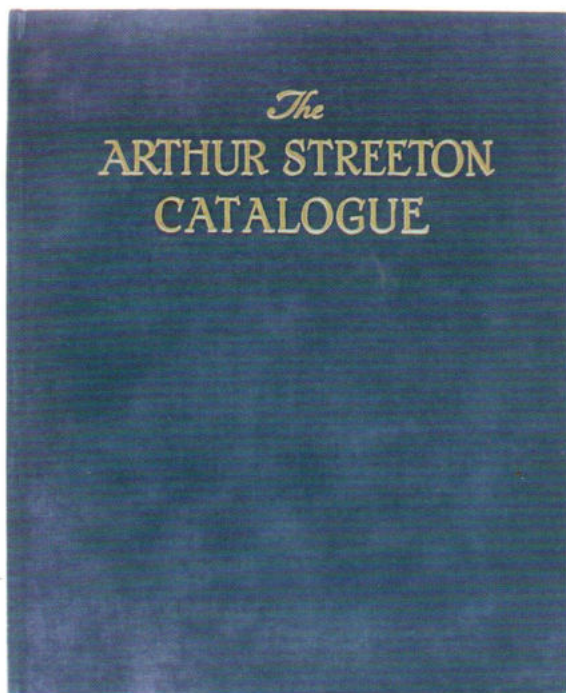
*London: William Heinemann, 1909. Two thick small quarto volumes bound in original full vellum with gilt titles to front covers and spines. Top edge gilt and other edges uncut. With photogravure frontispieces and 12 colour plates, all with the original captioned tissue guards; numerous black & white plates and in-text illustrations; plus 2 panoramas on a single folding sheet and 3 folding maps in end-pocket of Vol. II. A very nice copy of the large paper edition limited to 300 copies only: this copy is not numbered but has the two leaves of autograph signatures of every member of the shore party (the English participants on one leaf, and the two Australians - Edgeworth David & Douglas Mawson - on the other) bound in to Vol. I, instead of in the usual third volume known as 'The Antarctic Book'. Due to the chequered history of the Deluxe Issue, all copies inspected vary. An article in *The Sydney Morning Herald* of 10 February 1910 discusses the supplementary volume:*

It is some time since Sir Ernest Shackleton published his account of his famous expedition to the Antarctic. He has, however, says the 'Argus', published a supplementary volume, an edition de-luxe, limited to very few copies. This volume contained original autographs of all the members of the expedition, two poems by Sir Ernest Shackleton and a prose article by Mr Douglas Mawson. The price for the supplementary volume was fixed at 10 gns. The publishers sent a few copies to Australia and some of these had already been sold when the Australian agent received peremptory orders to stop the sales of any more and to get back by some means or other, any copies which had been sold. The explanation of this mysterious message came, when, further instructions were received from the publisher, ordering that certain pages of the volume should be cut out and certain others which were sent, be bound up in their stead. Such a proceeding is extraordinary and has aroused the greatest interest among bibliophiles as well as surrounding the new volume with an air of mystery.

The all-important sixteen original signatures only are included in this set, as well as some associated newspaper clippings, loosely inserted.

During the Nimrod expedition, Shackleton and his men reached within 100 miles of the South Pole, the farthest south yet attained; trekked to the South Magnetic Pole; and ascended and surveyed Mount Erebus (3794 m), the southernmost active volcano on earth.

\$12,500



LIMITED EDITION

79

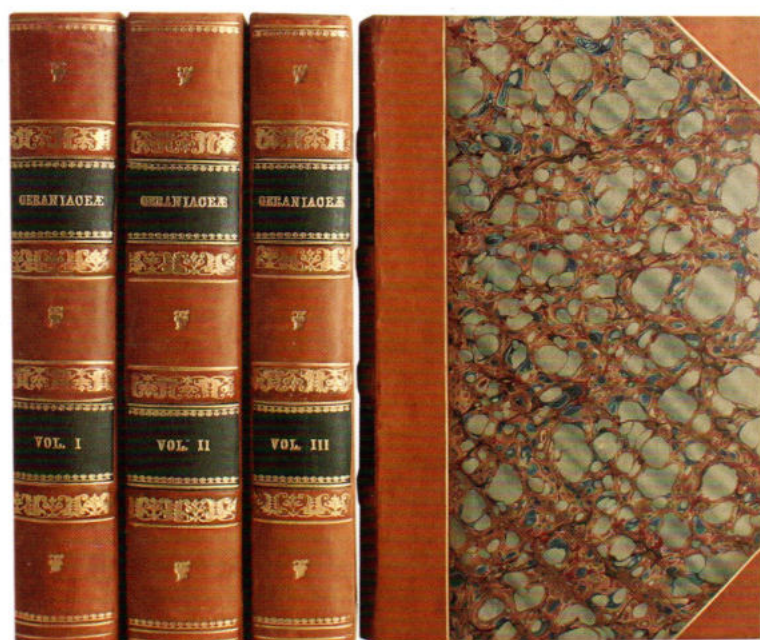
STREETON, ARTHUR

The Arthur Streeton Catalogue

Melbourne: Published by the Artist, 1935. Large quarto, bound in original blue cloth (slightly sunned). Titled in gilt on front cover. (ii, 144pp.) With 2 portraits, 26 tipped-in colour plates, and 18 black & white plates. Edition limited to 500 numbered copies, of which this is No. 189, fully signed "Arthur Streeton". Some toning to endpapers, otherwise fine. Rare.

The first book of its type printed in Australia, the *Arthur Streeton Catalogue* is the artist's best effort at producing a complete catalogue of his works for the years 1883 through to 1934 in the hope of allaying any future questions concerning the authenticity of his works (p. 6). Arthur Streeton (1867-1943) is among Australia's most collectible artists, best known for his landscapes, including his celebrated 'Golden Summer, Eaglemont' (No. 43). An associate of Tom Roberts (see Item 74), Streeton was a principal figure in the Australian Impressionist movement of *plein-air* landscape painters, otherwise known as the Heidelberg School. Streeton was appointed official war artist in 1918, commissioned to document the Western Front. He was knighted for his services to art in 1937. With text contributions by J. S. MacDonald, Lionel Lindsay and M. Irwin Macdonald.

\$1250



WITH FOUR HUNDRED BEAUTIFULLY HAND-COLOURED ENGRAVED PLATES

80

SWEET, ROBERT

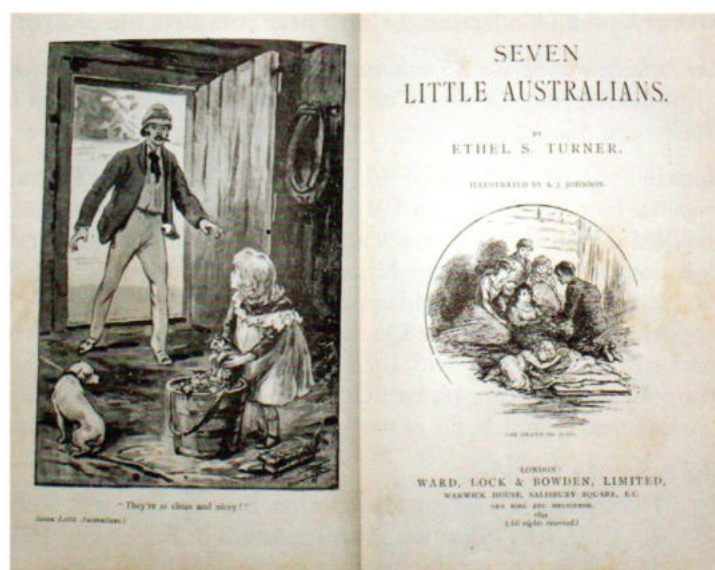
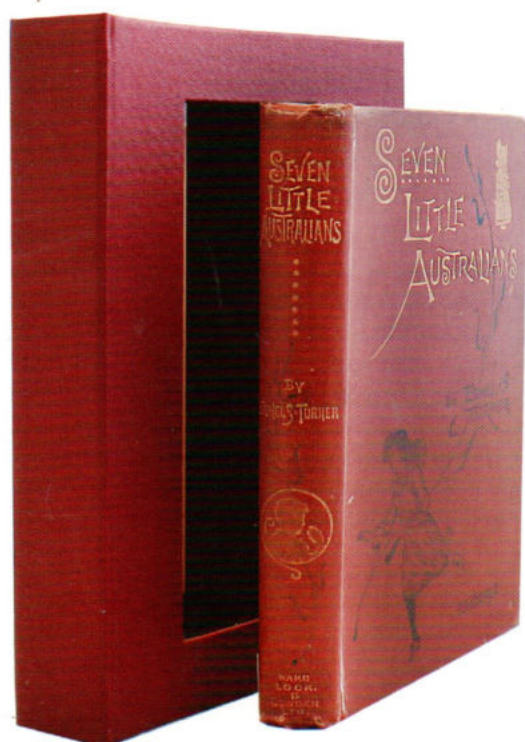
Geraniaceæ: The Natural Order of Gerania, illustrated by coloured figures and descriptions; Comprising the numerous and beautiful mule-varieties cultivated in the gardens of Great Britain, with directions for their treatment. Vols. 1-4 (of 5).

London: James Ridgway, 1820-1828. Four octavo volumes bound in later half calf over marbled paper boards by Tasmanian binders J. Walch & Sons (binder's label inside rear boards). Spines uniformly gilt and with morocco title-labels. With 400 beautifully hand-coloured engraved plates by S. Watts after E. D. Smith, each with a protective tissue-guard and descriptive letterpress text. The descriptive text to Plate 8 is in typescript; otherwise, the four included volumes are complete and particularly fine.

Robert Sweet (1783-1835) was a notable English horticulturalist and botanist. In 1812, he was elected a fellow of the Linnean Society. Sweet was associated with various London nurseries, and penned a number of books, including *Flora Australasica; Or, A selection of handsome, or curious plants, natives of New Holland ...* (1827-8). He is furthermore known for having been wrongfully accused of stealing plants from the Royal Botanic Gardens at Kew. Edwin Dalton Smith (1800-1866), responsible for the exquisite drawings, was employed as a botanical artist at the Kew Gardens.

Woodward, B. B. 2010, 'Sweet, Robert (1783-1835)', rev. Alexander Goldbloom, *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 10 Nov 2014.

\$7500



FIRST EDITION, FIRST ISSUE, OF ETHEL TURNER'S GREAT AUSTRALIAN CHILDREN'S NOVEL

81

TURNER, ETHEL S.

Seven Little Australians. Illustrated by A. J. Johnson.

London: Ward, Lock & Bowden, 1894. Octavo, bound in original illustrated cloth. Gilt. (240, 16pp.). Complete with frontispiece, captioned title-vignette – 'The Death of Judy', 2 full-page plates, illustrated chapter headings, and the 16pp. of book advertisements at end. First edition, first Issue, collating faithfully with Muir 7457, including the concluding bracket on the copyright imprint at foot of title-page. Bookplate inside front cover. An unusually fine original copy of Ethel Turner's first and most famous book, preserved in a custom-made glassine-fronted folding solander case. Indisputably scarce.

Seven Little Australians was the first of the great Australian Children's classics. In many respects it was this novel that paved the way for other great Australian children's classics such as *Dot and the Kangaroo* by Ethel Pedley and *A Little Bush Maid* by Mary Grant Bruce. Prior to the publication of Turner's *Seven Little Australians*, Australian children's books were – in keeping with English children's literature of the time – typically indoctrinatory, depicting characters in an unrealistic moral light. On the contrary, the characters in *Seven Little Australians* had a distinct Australianness about them, showing both their goodness and fallibility. *Seven Little Australians* was a critical and commercial success upon publication. The radical departure from the existing genre of Australian children's literature was acclaimed by both the public and Turner's literary colleagues, including George Meredith and Mark Twain, from whom Turner received letters of praise. More than any other book, *Seven Little Australians* was responsible for the burgeoning of a truly Australian children's literature.

Dutton, G.-1985, *The Australian Collection: Australia's Greatest Books*, Angus & Robertson, North Ryde, pp.51-54; Muir 1992, 7457.

\$3500

COLLECTION OF WORKS BY DOYEN OF AUSTRALIAN CRIME FICTION

82

UPFIELD, ARTHUR

Arthur Upfield Collection, being a near complete file of Arthur Upfield's works

The collection comprises 35 volumes (32 titles, 3 of which appear in two editions), most of which are first editions, including 6 first US imprints. Of the 35 volumes in the collection, 30 are in their original dust jackets. Wings Above the Diamantina (1936) and Man of Two Tribes (1956) are inscribed by the author.

Born in England, Arthur Upfield (1890-1964) was sent to Australia by his father at age 19. He enlisted in the Australian Imperial Force on 22 August 1914 and fought at Gallipoli and in France. Upon his return to Australia in 1921, Upfield travelled the Australian outback and immersed himself in Australian bush life, a prominent feature of his many novels. Bony, or Detective Inspector Napoleon Bonaparte, the hero of 29 of his novels, first appeared in Upfield's 1929 novel *The Barrakee Mystery*. Upfield apparently based the character on his good friend Leon Wood, an Indigenous man who worked as a tracker for the Queensland Police Force. Upfield became a celebrity when Snowy Rowles, an itinerant stockman known to Upfield, used Upfield's *The Sands of Windee* (1931) as inspiration for committing the Murchison Murders. Upfield spent his twilight years in Bowral, in the Southern Highlands of New South Wales, where he died in 1964. A near complete file of works by a significant figure in Australian, and indeed international, crime fiction.

The collection includes:

1. *Wings Above the Diamantina*, Sydney: Angus & Robertson, 1936
2. *Mr. Jelly's Business*, Sydney: Angus & Robertson, 1937
3. *Winds of Evil*, Sydney: Angus & Robertson, 1937
4. *The Bone is Pointed*, Sydney: Angus & Robertson, 1938
5. *The Mystery of Swordfish Reef*, Sydney: Angus & Robertson, (1939)
6. *Death of a Swagman*, New York: Doubleday, for the Crime Club, 1945
7. *An Author Bites the Dust*, Sydney: Angus & Robertson, 1948
8. *The Mountains Have a Secret*, New York: Doubleday, for the Crime Club, 1948
9. *The Widows of Broome*, New York: Doubleday, (1950)
- 9a. *The Widows of Broome*, London: Heinemann, (1951)
10. *Murder Must Wait*, New York: Doubleday, for the Crime Club, 1953
11. *Venom House*, London: Heinemann, (1953)
12. *Death of a Lake*, London: Heinemann, (1954)
13. *Cake in the Hat Box*, London: Heinemann, (1955)
14. *The Battling Prophet*, London: Heinemann, (1956)
15. *Man of Two Tribes*, London: Heinemann, (1956)
16. *Bony Buys a Woman*, London: Heinemann, (1957)
17. *Follow My Dust!* London: Heinemann, (1957)
18. *The Bachelors of Broken Hill*, London: Heinemann, (1958)
19. *The Sands of Windee*, Sydney: Angus & Robertson, (1958)
20. *Journey to the Hangman*, New York: Doubleday, for the Crime Club, 1959
- 20a. *Bony and the Mouse*, London: Heinemann, (1959)
21. *Bony and the Black Virgin*, London: Heinemann, (1959)
22. *Bony and the Kelly Gang*, London: Heinemann, (1960)
23. *Bony and the White Savage*, London: Heinemann, (1961)
24. *The Will of the Tribe*, London: Heinemann, (1962)
25. *Bushranger of the Skies*, Sydney: Angus & Robertson, (1940)
- 25a. *Bushranger of the Skies*, Sydney: Angus & Robertson, (1963)
26. *Madman's Bend*, London: Heinemann, (1963)
27. *The Barrakee Mystery*, London: Heinemann, (1965)
28. *The Devil's Steps*, Sydney: Angus & Robertson, (1965)
29. *The Lake Frome Monster*, London: Heinemann, (1966)
30. *The New Shoe*, San Diego: University of California, (1976)
31. *Breakaway House*, Sydney: Angus & Robertson, (1987)
32. *The Great Melbourne Cup Mystery*, Sydney: ETT Imprint, (1996)

Knight, S. 1990, 'Upfield, Arthur William (1890-1964)', *Australian Dictionary of Biography*, National Centre of Biography, Australian National University, viewed 5 March 2015.

\$6000





CHARMING EIGHTEENTH-CENTURY POCKET ATLAS

83

[VAUGONDY, DIDIER ROBERT DE]

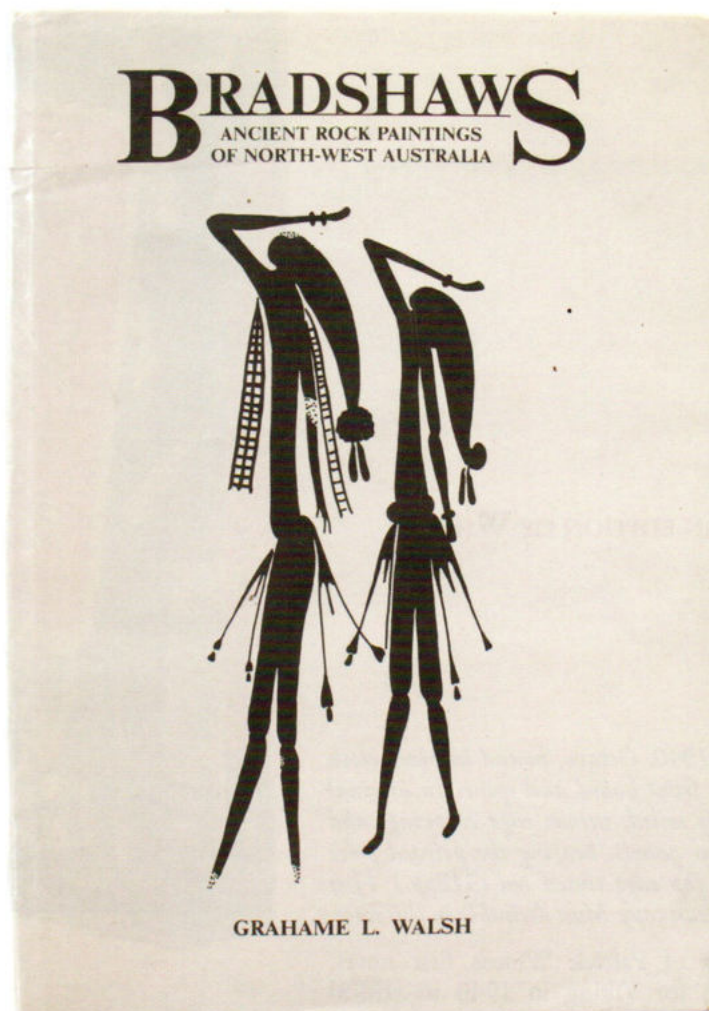
Atlas moderne portatif, composé de vingt-huit cartes sur toutes les parties du globe terrestre; A l'usage des collèges, des pensions, des maisons religieuses, & de toutes les personnes qui étudient ou enseignent la géographie. Nouvelle édition, augmentée de trois nouvelles cartes astronomiques, & d'une introduction à la connoissance de la géographie.

Paris: Laporte, 1779. Octavo, bound in original full old vellum with title in black ink to spine. Comprising 16pp. text, 3 double-page unnumbered plates bearing the name of the engraver Beaublé, and 28 numbered double-page finely engraved maps, 1 of which is folded. Preserved in a later brown cloth slip case. Fine and complete.

To find a pocket atlas such as this in fine condition is rare, as they were produced for schooling purposes and generally saw hard use. Laporte published the first edition, entitled *Atlas moderne ou collection de cartes ...*, in 1777; this edition, the 'Nouvelle édition' of 1779, comprises an additional three (unnumbered) astronomical plates, and a ten-page introduction to geography. The maps include Asia, Asian Turkey, places in the New Testament, India, Southeast Asia & the East Indies, China & Japan, Africa, Egypt, North America, South America, Gulf of Mexico, New England, New York, New Jersey & Pennsylvania, Virginia & Maryland, Jamaica, etc. etc. The cartographer is not named. Didier Robert de Vaugondy (1723-1786) was, however, consulted prior to publication (see Note at close of Map List, p. 16). (The printed name M. Robert de Vaugondy also appears in the advertisement for other atlases on the verso of the title-page.) Didier Robert de Vaugondy, like his father Gilles Robert de Vaugondy (1688-1766), with whom he often worked side by side, was a renowned eighteenth-century Parisian cartographer. The Vaugondys were the authors of the beautiful and important *Atlas Universel*, published in 1757. In 1760, Didier Robert de Vaugondy was appointed royal geographer to Louis XV. A most desirable complete eighteenth-century pocket atlas.

Tooley, R. V. 1979, *Tooley's Dictionary of Mapmakers*, Map Collector Publications, Tring, Hertfordshire, p. 377 (1779 edition not cited).

\$3000



THE SCARCEST OF WALSH'S WORKS

84

WALSH, GRAHAME L.

Bradshaw's Ancient Rock Paintings of North-West Australia

(Geneva: The Bradshaw Foundation, 1994). Quarto, bound in original cloth. Dust jacket (a few scratches to front cover). (xviii, 286pp.). With frontispiece, 3 photographs, 11 maps and diagrams, and 99 full-page colour plates, with associated black & white illustrations. Limited edition of 1000 copies. Fine. The scarcest of all Walsh's works.

The Bradshaw rock paintings, also known as Gwion Gwion images, were first recorded by Joseph Bradshaw in 1891. They pre-date the modern Aboriginal people and it has been suggested that they are as much as 50 000 years old. Grahame Walsh explored the Kimberley region in North-West Australia, thoroughly studying and recording this pre-historic art form, which is distinct from the Wandjina paintings of the same region. His ideas have sometimes generated controversy, but this work aims to "put all the known material before the experts ... and seek their opinions and involvement in solving one of the art world's greatest mysteries." (dust jacket front flap).

\$2000

**SCARCE FIRST AMERICAN EDITION OF WHITE'S
FIRST NOVEL**

85

WHITE, PATRICK

Happy Valley

New York: The Viking Press, 1940. Octavo, bound in black cloth with red paper title-labels to front board and spine. In original unclipped dust jacket (slightly soiled, minor edge chipping, and a couple of closed tears to rear panel), bearing the printed price of \$2.50 on the inside flap. Top edge tinted red (318pp.). First American edition. Scarce. A clean copy. Most desirable in this state.

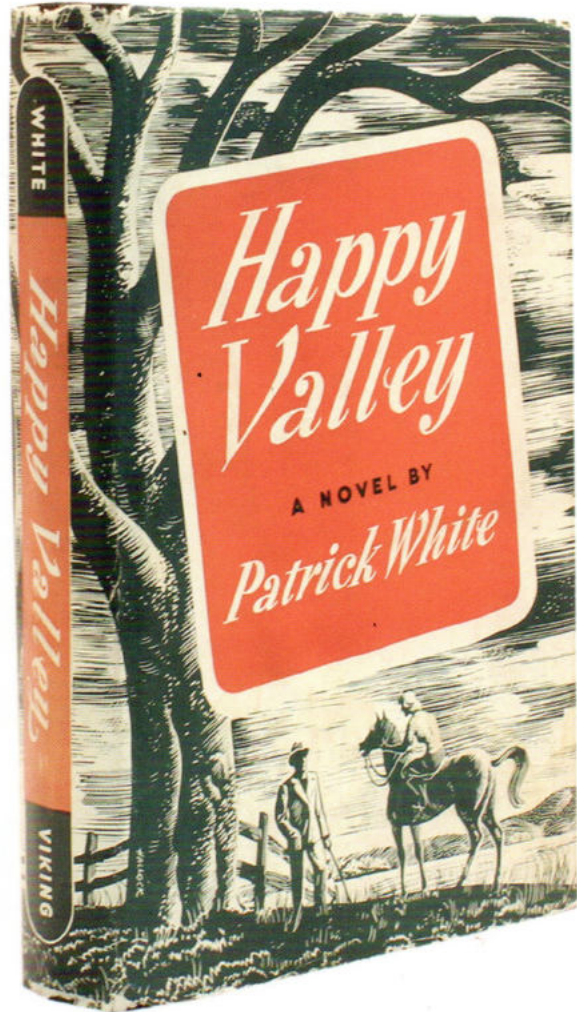
The first American edition of Patrick White's first novel, published by Ben Huebsch for Viking in 1940 to critical acclaim (the first English edition, released the previous year, was similarly well-received in England, albeit White's Australian compatriots were rather less than receptive). The encouraging reviews notwithstanding, White famously refused to allow a reprinting of the novel during his lifetime.

White (1912-1990) took inspiration for *Happy Valley* from his time working as a jackeroo on a property in the Snowy Mountains (the son of a grazier, White, bowing to familial pressure, briefly trialled a life on the land, though he soon gave it up in favour of writing full-time). He completed *Happy Valley* (reworked from *The Immigrants*) whilst living in London, dedicating the work to fellow expatriate, friend and mentor, Australian painter Roy de Maistre. *Happy Valley* is set in small-town Australia, in the shadow of the Snowy Mountains, in Happy Valley, called so, "sometimes with affection, more often in irony" (p. 11). White's first published novel earned him his first literary prize, the Australian Literature Society's gold medal, despite the novel's unenthusiastic reception in Australia.

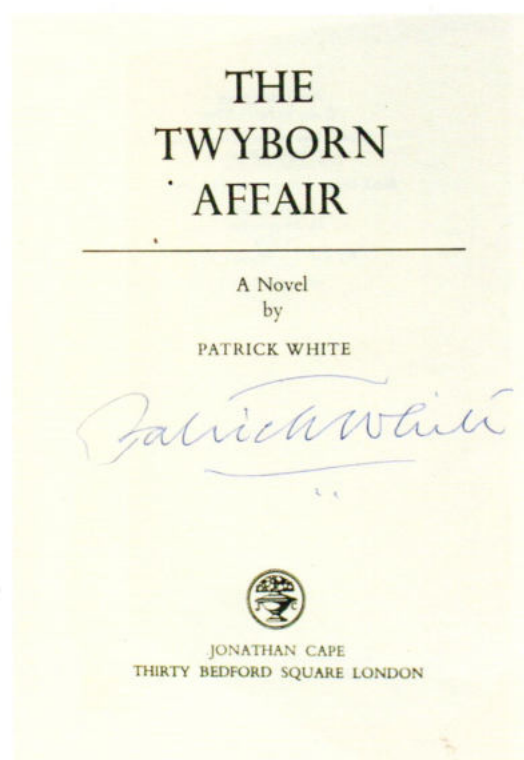
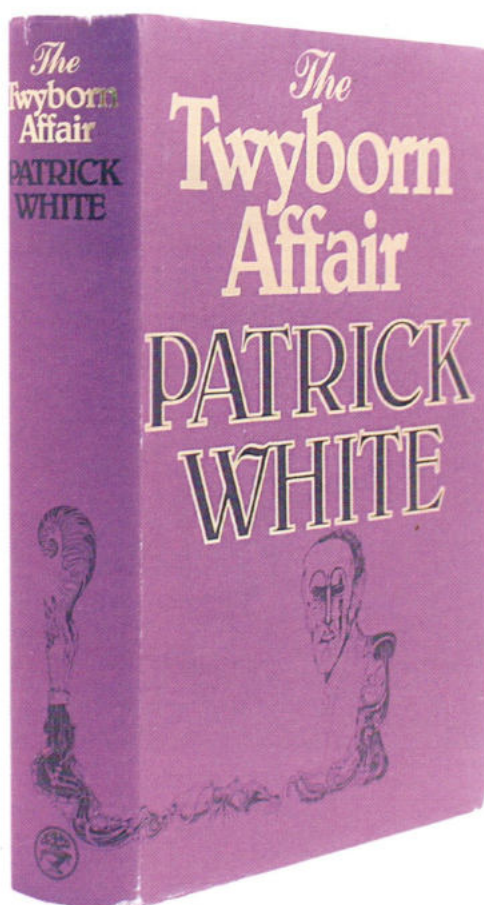
White went on to publish a total of twelve novels (*The Hanging Garden*, an unfinished novel fragment, was published posthumously in 2012, along with the first reprinting of *Happy Valley* in over seventy years), as well as volumes of poetry, short stories, plays, and non-fiction. In 1973, White became the first Australian recipient of the Nobel Literature Prize. In awarding White the Prize, the Swedish Academy cited White's "epic and psychological narrative art which has introduced a new continent into literature."

Note: In order to secure US copyright, it was compulsory to print copies in America. White's publisher, The Viking Press, would have only produced the minimum number of copies necessary, making the US edition of this, the author's first novel, extremely uncommon, especially so in the condition of the offered copy.

Webby, E. 2012, 'White, Patrick Victor (1912-1990)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 5 September 2014.



\$3750



FULLY SIGNED FIRST EDITION

86

WHITE, PATRICK

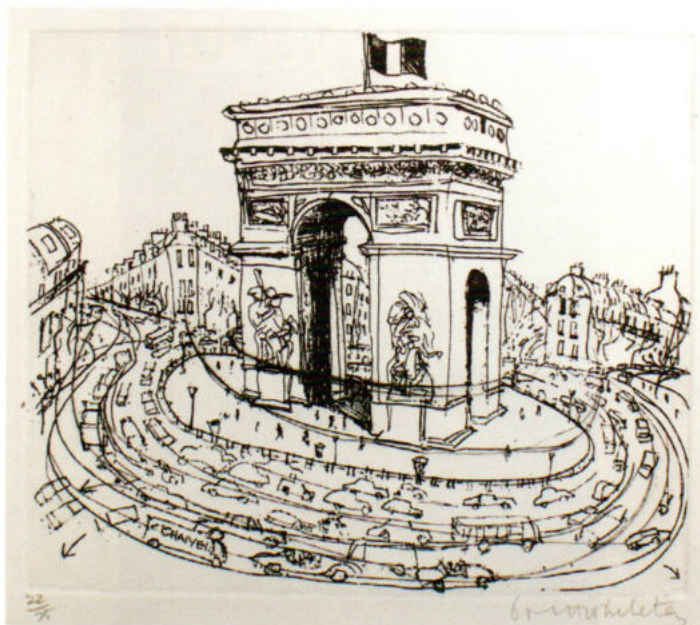
The Twyborn Affair

London: Jonathan Cape, (1979). Octavo, bound in original brown cloth with gilt lettering to spine (small tear to head of spine). (432pp.). In its original dustjacket (very slight rubbing at extremities and minor chipping at head of spine). First edition, fully autographed "Patrick White" on title-page. Scarce thus.

The second-last novel by Nobel Laureate Patrick White to be published in his lifetime. Published to significant acclaim and regarded by many as his best novel (ADB 2012), White's *The Twyborn Affair* was short-listed for the Man Booker Prize in 1979, though it was removed at the author's request to make way for younger writers.

Webby, E. 2012, 'White, Patrick Victor (1912–1990)', *Australian Dictionary of Biography*, online edn, National Centre of Biography, Australian National University, viewed 16 February 2015.

\$400



PARIS THROUGH BRETT WHITELEY'S EYES

87

WHITELEY, BRETT

Paris 'Regard de Côté'. A series of gouaches, drawings, and photographs made between June and July 1989. ...

(Sydney: Australian Galleries Pty. Ltd., 1990). Oblong quarto, bound in original cloth with colour pictorial onlay to front cover. In slip case. Profusely illustrated in colour and black & white. Edition limited to 75 numbered copies only, this being copy No. 22/75, fully signed "Brett Whiteley". Includes an original tipped-in etching on rice paper, also numbered 22/75 and fully signed by the artist. Fine and desirable. Added: A copy of the trade issue of this same work in its original limp board wrappers as issued.

A series of works in various media capturing "Paris and its cultural heroes" by celebrated Australian artist Brett Whiteley (1939-1992). As Whiteley writes in the Introduction, he sought a "new vision" of Paris: "What one is after is a high-octane visual journalism, brief, essential and above all, fresh." Thus, he rented an apartment in the Rue de Tournon, and set about producing an image a day, for sixty days. Whiteley's Parisian "adventure of sideglances", complete with an original etching of the Arc de Triomphe.

\$4500



EARLY PHOTOGRAPHS OF SYDNEY

88

WILSON, GEORGE WASHINGTON AND CO.

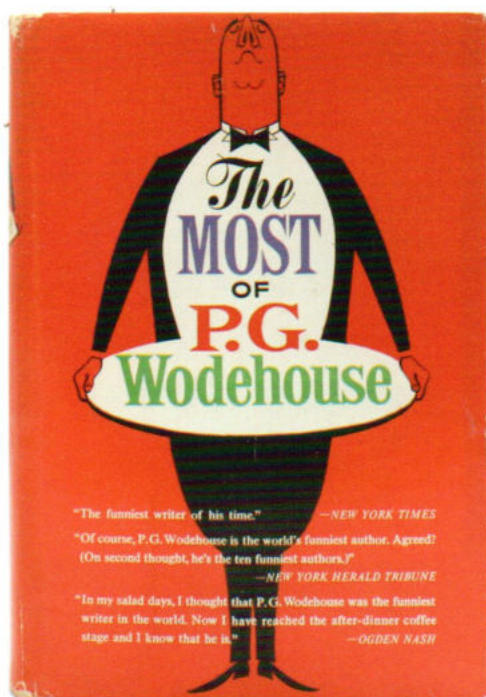
Photographs of Sydney from the 1890s

Fifty-three original photographs depicting Sydney city and surrounds, neatly mounted into a later album. Comprising 12 prints measuring 28.5 x 24 cm and 41 measuring 20 x 15.5 cm. Each photograph with a printed caption within the image bearing the initials G. W. W. (George Washington Wilson, 1823-1893). The prints are in fine original condition.

George W. Wilson (1823-1893) was a Scottish portrait miniaturist and prize-winning photographer who enjoyed the patronage of the Royal Family. With the growth of tourism, Wilson recognised and capitalised on the new market for photographic souvenirs (*Oxford DNB* 2008). By the early 1880s, George Washington Wilson and Co., based in Aberdeen, was the leading photographic firm in Scotland, with staff photographers being sent to capture views from all over Britain and abroad. In 1892, Wilson sent staff photographer Fred Hardie to photograph scenes of Australia. The University of Aberdeen holds the firm's collection of glass plate negatives.

Taylor, R. 2008, 'Wilson, George Washington (1823-1893)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 26 March 2015; University of Aberdeen Photographic Archive n.d., *The George Washington Wilson and Co. Photographic Collection*, viewed 26 March 2015, <<http://www.abdn.ac.uk/historic/gww/>>.

\$3000



WITH ORIGINAL SIGNED CORRESPONDENCE FROM THE AUTHOR TO HIS EDITOR

89

WODEHOUSE, P. G.

The Most of P. G. Wodehouse

New York: Simon and Schuster, 1960. Thick octavo, bound in original illustrated quarter cloth. In slightly chipped, but unclipped dust jacket. (vi, 666pp.). First edition. Inscribed on fly-leaf to Wodehouse's editor, William Cole: "To Bill Cole, All the best from Plum. P. G. Wodehouse, Oct. 4, 1960". Loosely inserted are four letters from the author to William Cole, each signed "Plum"; as well as 2 original portrait photographs. A fine and desirable assemblage.

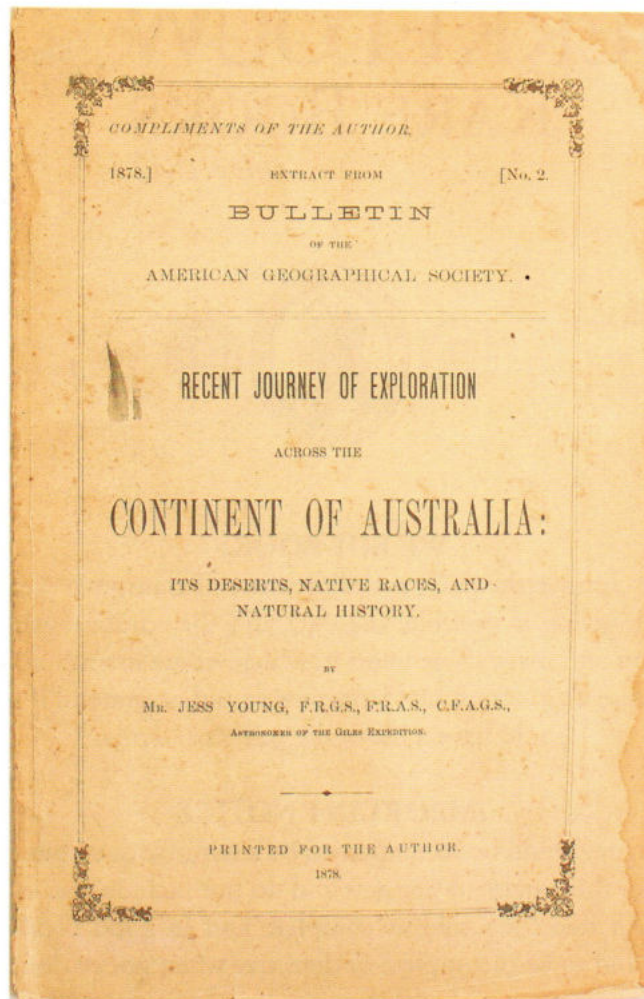
Pelham Grenville Wodehouse (1881-1975), or Plum as he was known to family and friends, was perhaps the greatest English humourist of the 20th century, well-known for his characters Bertie Wooster and his manservant Jeeves.

Wodehouse was educated at various English boarding schools (his father was a magistrate in Hong Kong), before taking his first job at the Hong Kong and Shanghai Bank (HSBC) in London. When he was twenty, Wodehouse quit his job at the bank and embarked on what was to be an enormously successful, and long-lasting, career as a writer. In the seventy-plus years of his writing career, Wodehouse produced a prodigious number of novels and short stories, as well as articles, plays, film scripts and song lyrics for Broadway musicals. During World War II, Wodehouse, then living in France, was interned by the Nazis as an enemy alien. Upon his release, he made some ill-advised broadcasts on German radio to the US about his experiences as a prisoner and was subsequently investigated by MI5 under suspicion of collaborating with the enemy. Though the MI5 investigation ultimately cleared him of any wrong-doing, Wodehouse never returned to Britain, choosing rather to reside in the US.

The Most of P. G. Wodehouse, here offered, is a collection of short stories, along with a short novel, *Quick Service*, by the incomparable Wodehouse, made particularly interesting by the inclusion of original correspondence from Wodehouse to his editor from the years 1958 to 1971, as well as two original portrait photographs.

Sproat, I. 2010, 'Wodehouse, Sir Pelham Grenville (1881-1975)', *Oxford Dictionary of National Biography*, online edn, Oxford University Press, viewed 15 Oct 2014:

\$3000



THE ONLY KNOWN COPY

90

YOUNG, JESS

Recent Journey of Exploration across the Continent of Australia: Its Desserts, Native Races, and Natural History.

New York: Printed for the Author by the American Geographical Society, 1878. Octavo, bound in original printed wrappers. Imprinted with 'Compliments of the Author' on front wrapper. (26pp.). With the Davidson bookplate inside front cover.

The first separate edition of Jess Young's substantial account of Giles's great fourth expedition during which he successfully crossed the western half of the Australian continent, from South to Western Australia. Young, a friend and protégé of Sir Thomas Elder, was the astronomer to the expedition. He remained in Australia for only a short time and on his return to England wrote an account of the expedition for *The Illustrated London News*. During a visit to America in 1878, he gave a detailed lecture to the American Geographical Society which was printed in the Society's *Bulletin* for the year 1878. The present work is a reimposed and repaginated offprint from the *Bulletin*, printed for the author's private use in very limited numbers. The Davidson copy, here offered, is the only known copy, therefore unique. Not in Ferguson, but see Wantrup, 205.

\$6000

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